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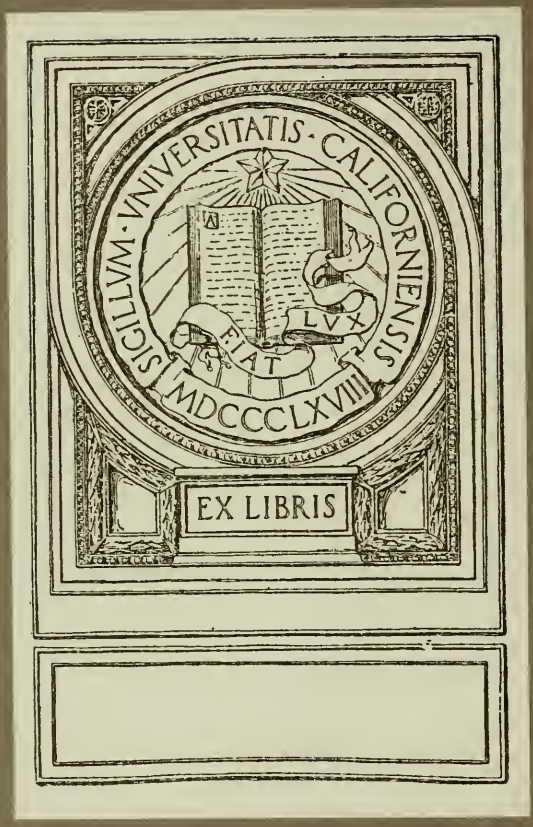
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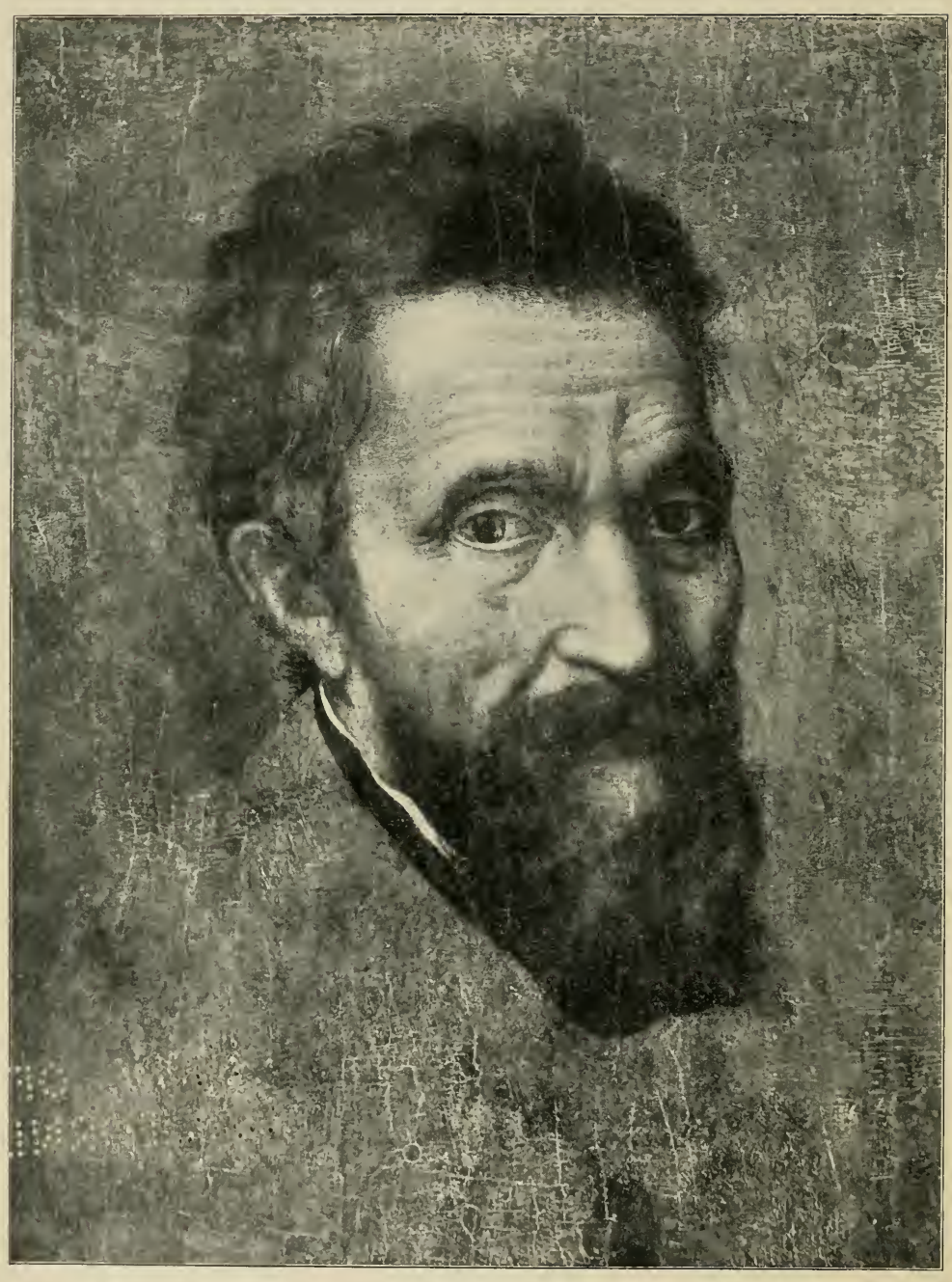

Bildnis Michelangelos

Ausschnitt aus einem dem Salviati zugeschriebenen Gemälde in der Sammlung Chaix d'Est-Ange in Paris

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MICHELANGELO

HIS LIFE AND HIS ART

THE birth of Michelangelo took place at the time of the passing of the storm of the Renaissance. That storm was followed by the crystallization of the art-spirit of Tuscany in the person of this supremely gifted creative artist who was destined to embody the deepest feelings in the soul of the people of Italy. In the work of Michelangelo the wild passions of the race to which he belonged found wonderful expression, an expression of the South comparable to that which Rembrandt accomplished of the North. What Rembrandt did for the Teutonic spirit, Michelangelo did for the Latin. To both these masters art was the articles of their living faith, a faith to which they devoted their lives with almost impassioned self-sacrifice.

Michelangelo was descended from a pure Etruscan family. His ancestors had lived in Tuscany for centuries, and in Florence the Buonarroti family had been known for many generations. Its members had occupied the highest public positions. There Ludovico di Leonardo Simone Buonarroti had held the office of Podesta of Chiusi and Caprese, and in Caprese was born on the 6th of March, 1475, to Francesca and Ludovico their second son, Michelangelo. Shortly after, the family moved to Florence, where Michelangelo grew up and was educated.

Early in life this new Buonarroti evinced the biting wit and sharp tongue which were to bring him so many enemies later in life. He received his first wound while studying in the Brancacci chapel, where a young sculptor, Torrigiani by name, became so enraged that he broke Michelangelo's nose, a disfigurement which the artist bore to the grave. His passionate temper also remained with him. When in 1506 Pope Julius II, irritated by Michelangelo's sharp retorts, refused to grant him admittance and had him shown the door by a groom, the artist stormed with rage, packed up his belongings and

left Rome after sending the Pope the following letter: "Holy Father: This morning I was thrown out of the Palace by your Holiness's order. I therefore let you know that from now on, if you desire to see me, you will have to look for me elsewhere." It speaks well for the Pope's high-mindedness that, in spite of these little differences, he continued to treat Michelangelo with regard.

The greatest genius is but a human being to his contemporaries, and, high as Michelangelo's gifts were held by the men of his time, there were not a few who tried to vex his life and put stumbling blocks in the way of his success. Bramante, for instance, the architect of St. Peter's, endeavored by many means to sow hatred between Raffael and his brother artist. Andrea Sansovino and Baccio Berdinelli did the same. This picture of the relations between artists in the days of the Renaissance is not too pleasant an one to contemplate. Envy and vanity played no small part then, even as they do now, and Michelangelo was not the man to sit quietly under the slings and arrows of his enemies. His retorts aggravated matters, so that he found himself alone. And it was well that it happened so. Michelangelo was one of those Titans who are self-centred in their own might. Work was the best expression of the spirit for him, and in work he found a vent for his higher feelings.

He was a silent man, generally, among men. We read much of his affection for his relatives, but of love for a woman we know nothing. His relations with Vittoria Colonna, which have been worked up into a love romance, were of quite a platonic character. They only knew each other intimately in 1538, and then both were on the threshold of old age. His poems are not the expression of the passion of a young man; they are the religious and philosophical reflections of an old man weary of life. It is when he wields the chisel or the painter's brush that the passion in the man shows itself, and the creative imagination finds clearest expression.

In the days of the Renaissance the free citizens of Italy were distinguished for their family pride, which found its most dignified labor in safeguarding and improving the estates of the family. Anything like a trade was obnoxious to it, so that when the young Michelangelo determined to be an artist, it was only after long resistance that his father permitted him to become apprenticed to what was then considered a trade. In later years, when Michelangelo had attained the highest honors and fame, he expressed this pride in a letter he wrote in 1548: "Tell the priest not to write any more to the 'sculptor Michelangelo,' because I am known only as

Michelangelo Buonarotti; and if a Florentine desires to have an altar picture painted, I let him search for a painter. For I have never been painter or sculptor in the sense that I kept a store. I have always, for the honor of my fathers and brothers, even when I served popes, guarded myself in that respect."

The boy first served under Domenico Ghirlandajo, in 1489, but of that schoolday period only a few sketches remain. They bear clear testimony to a diligent study of the frescoes of Masaccio in the Brancacci chapel. Strangely enough they also seem to verify, from the cross-line work, the theory that the young artist had studied the engravings of Martin Schongauer, and that his first work was a colored copy of his sketches for St. Anthony.

Michelangelo did not stay long with Ghirlandajo, for in 1490 he entered the workshop of Bartolo. With this pupil of the great Donatello he found what he was looking for. From this time also began his intimacy with the Medicis. Lorenzo the Magnificent especially helped the youth in every way. He overcame the father's opposition to the son's desire for an art career, and received the young man at his house, where he met the celebrities of the day. How the great Lorenzo came to know the young Michelangelo is thus told by Conivi in the artist's own words: "One day, Lorenzo, walking in the gardens of San Marco, found the boy copying an antique faun mask. He was surprised at the excellence of the work, but remarked jokingly that so old a faun would scarcely have all his teeth. The boy immediately knocked out some of the faun's teeth and then presented the work to Lorenzo." Whether the story be true or not, the faun's mask in the Museo Nazionale which has been identified with this tale is not the genuine one.

Bartolo's influence on Michelangelo's early work is undoubted. It is marked in the low relief of the "Madonna at the Stairs"; the stiffness of the Madonna's pose and the lively play of the children are distinctly reminiscent of Donatello. Of course the weak modelling proves also that the young sculptor was still far from having attained his masterly skill; this came to him only after indefatigable industry and constant effort. Moreover, his powerful and impassioned imagination required exquisitely accomplished hands to give it form, and these could only come to him after years of labor.

In the fall of 1494 Michelangelo left Florence and went at first to Bologna. He did not trust the Medici, he said, since Lorenzo had been succeeded by the flighty Pietro. During the six months he stayed in Bologna he executed three statuettes for the Arch of St.

Dominicus which show the influence of the last of the great Gothic artists, Jacopo della Quercia, especially in the figure of St. Petronius. The third figure, St. Proclus, is formed after the St. Agricola of Niccolo dell' Arca. Michelangelo was never a master of folds, so that, when he could, he made his figures naked. He did this with the St. Proclus of the Arch, which looks more like an ancient barbarian than a Christian saint.

For Michelangelo the art of the ancients had always a powerful attraction. He never ceased to equal and, if possible, to surpass their masterpieces. When, in 1495, he returned to Florence, he made a sleeping Amor with the direct intent of counterfeiting the ancients. The Amor was sold as a genuine antique to Cardinal Riario. The deception bore good results, for the Cardinal, aware of the fraud, summoned Michelangelo to Rome, and the future builder of St. Peter's entered the Eternal City for the first time on the 25th of June, 1496.

In Rome, Michelangelo could satisfy his passion for the antique. What he learned from the work of the ancients is splendidly realized in his statue of Bacchus, ordered in 1497, by Jacopo Galli. Unfortunately, we are not in a position to compare his frescoes with the work he did before the Roman period, because the work he did then has all been lost—the wooden crucifix for S. Spirito; the Hercules, the Giovannino and the sleeping Amor, have all disappeared. Comparing this Bacchus with the earlier " Proclus " we see at once the enormous strides the artist had made, both in technique and treatment. The Bacchus is a piece of pure realism of almost brutal power. Intoxication is evident in every suggestion of movement, and yet the truth of the presentation strikes us as admirable. The exact opposite of this Bacchus is the " Pieta," ordered in 1498. It is an idealization of the soul's aspiration, in impressive dignity and silent resignation. No purer Virgin Mary has ever been chiselled. Her silent suffering seems to say: " Behold my Sorrow." Closely related in treatment to this " Pieta " is the Madonna of Brügge which Michelangelo executed later. It is the same subject, but treated even with greater clearness and refinement; the sharp contrasts of the former give place to a more delicate accentuation. Such tender harmony and soft feeling are seldom found in the work of this master.

In sharp contrast to these is the next work, the famous " David." This we may call the last wild outburst of quattrocento realism. It was the artist's ambition to give the Florentines something extraor-

dinary, and he did. A marble block, six metres in length, was given Michelangelo by Pietro Soderini in 1501. Out of this giant rock something wonderful was to appear. With almost fanatic zeal Michelangelo began it on Sept. 13, 1501. By the beginning of 1502 it was completed, and the "David" was the result.

The whole of Florence was summoned to decide where the statue was to be placed. Michelangelo and Leonardo favored the Loggia dei Lanzi, and it would have been placed there but for the fact that the square had to be kept free for popular festivities. It was placed instead in a position next to the gate of the Signoria. There, from Sept. 8, 1504, the "David" stood as a guardian of liberty, in place of the "Judith" of Donatello which had been erected there in 1495 to commemorate the expulsion of the Medici. In 1874, however, the "David" was removed into the Academy, where, in a small inside room, it is now hidden, and bears standing witness to the stupidity of museum officialism.

The "David" shows the extreme of Michelangelo's realism. It lacks the rhythm of proportion and clearness of motive which are so necessary to the sense of beauty. The moment chosen by the artist is that of the high tension immediately before the sling is thrown at the giant Goliath. The eyes are directed sharply at the approaching enemy, and the feet are light and springy. We feel that in the next moment the left foot will shoot out and the left hand will throw back the sling-sack containing the stone. It is a masterpiece of the quattrocento spirit.

A change, however, came in the wax statuette in the Casa Buonarroti, apparently a model for a bronze "David," ordered in 1502. This evinces a more graceful position and richer effect of motion. The change may in all likelihood be due to the influence of Leonardo, who had returned to Florence in 1500–1. This change is also manifest in the Doni Madonna and the marble relief in London. A new period in the art of Michelangelo dates from now on. The spirit of the cinquecento takes the place of that of the quattrocento realism. It comes like the awakening to a new consciousness. No one but Leonardo, the ideal type of spiritual power, could have effected this. It must be remembered that Michelangelo then was not what he is to us now. He was a beginner, and could scarcely resist the magnetic influence of so remarkable a personality as Leonardo's, a man equally great as artist, scientist, musician, and scholar. In the three Tondi, especially the one in the Museo Nazionale, Michelangelo shows his new awakening. The importance of the change

can scarcely be overestimated. Here, at last, is shown the necessity for the entire independence of the figure. The motive of motion is here in the figure itself, and not in its accessories. Michelangelo recognized that motion must be dependent on the figure, and this dependence he found in the purely mechanical gravity by which the body receives, so to speak, its own physical centre. The motion revolves, as it were, around this inner pressure of the masses, which act as a centripetal force cohering the motions to a vertical line. It is in the vividly moving line and the pressing mass that the artist for the first time realized the possibility of making stone eloquent.

In his next work, the carton of the Battle of Cascina, which Pietro Soderini, the Gonfaloniere of Florence, commissioned Michelangelo to do, the young artist showed himself perfectly intoxicated with artistic motives. He was given the work to compete with the elder Leonardo, who had received his order, in the spring of 1504, for a fresco which was to adorn the great hall of the City Hall, to represent the glorious history of Florence. Leonardo finished his fresco, but Michelangelo was called to Rome in 1505, and his work on the carton was interrupted. He returned to Florence in 1506 and worked on it for several months. He then allowed it to lie and, unwisely, permitted his work free access for artists to study. It thus fell a victim to the carelessness of copyists. A spirited entire sketch in the Albertina, a poor engraving by Schiavonetti, and a very careless grisaille in Holkham give us but imperfect ideas of it.

It became more and more clear to Michelangelo that the language of the artist is a language of signs which consist of line and mass, and it is in the eloquent expression of the struggle between these signs that he must embody his psychical motives. In this sense Michelangelo shows his kinship with modern thought. It was the completion by him of the great work of the Renaissance which liberated the individual from the chains of feudalism. In thus giving plastic art its language of signs, he liberated it from the binding traditions of the other arts and from religion. He stands in strong contrast not only with the Middle Ages, but with the ancients. The ancients attempted to subject the individual expression to the laws of beauty. Christianity substituted for the laws of beauty the moral law of humanity. Michelangelo made art the language of his own soul. His waving line makes of the dead mass a living form. All feeling comes from contrast. It is when we meet with resistance either in ourselves or from without that we become conscious of our-

selves, and in overcoming those resistances we attain freedom. Thus it is that in contrast with the world does our own personality grow. In Michelangelo the lighter the wave line the happier is his expression of feeling; the more inert the mass the greater is his oppression of feeling. The rhythm of his motions is not a rhythm of beauty, but, like a melody in music, it is a rhythm of feeling.

It is with these ideas that we may best view Michelangelo's masterpiece, which shows his genius in its full power. We refer to the painting on the ceiling of the Sistine Chapel.

In March, 1505, Michelangelo had been summoned to Rome by Pope Julius II at the instigation of Giuliano della San Gallo. After some hesitancy the Pope gave him the order for his tomb, which was the beginning of "the tragedy of the tomb," a matter to which we shall refer later. Its progress was hindered by the intrigues of Bramante, who, in 1506, had been appointed architect of St. Peter's. In the March of that year Michelangelo fled to Florence. The Pope was anxious for a reconciliation, and this took place in November. An order was then given Michelangelo for a great bronze statue of the Pope, which was finished in 1508, and placed above the gate of St. Petronio. In 1511, on the return of Bentivoglio, the Pope's enemy, this statue was broken and the bronze sold to Alfonso d'Este as material for cannon.

In 1508 Michelangelo returned to Rome. The Pope, moved by Bramante, who was anxious to turn the artist from his plastic work, gave the order for the painting of the chapel of Sixtus IV, which Michelangelo accepted, and on which he began to work on May 10, 1508.

The mere mechanical labor on this work must have been enormous. The wooden stage erected for him by Bramante could not be used, and a new one had to be built. The first layer of color fell off, and he had to find a satisfactory new mixture. The help hired for him in Florence were no good, and they were discharged, and others taken on and again discharged. Finally, Michelangelo had to finish the work alone.

At first he had intended to use twelve figures only, those of the twelve Apostles. But these he found would make the design too simple. His imagination and his creative impulse demanded more and more, and in the end he had painted three hundred and forty-three figures. The work was so exacting that he hardly took time to eat. The impatient old Pope kept continually hurrying and importuning. On Sept. 1, 1510, he had finished the great cupola.

Then followed a short interval until January, 1511, when he began again. By October, 1512, he had completed the corners and lunettes, and on the 31st of that month the chapel was thrown open to the public.

If ever the hand of men did a thing that has never been equalled, it is certainly this ceiling of Michelangelo's. It is so stupendous an achievement that it is impossible to find even a comparison with it. Neither in the ancient nor in the Renaissance art do we find anything to equal it. It was a departure in execution from anything that had hitherto been accomplished. It is filled with Michelangelo's feeling for the plastic, and betrays no hint of a striving after effect by means of optical illusions. It is not a unit intended to be seen from one position. Figures stand isolated against figures, each independent in itself.

As we enter the chapel we see a whole separated into rhythmic repetitions, with an apparent strange contradiction in that the eye has to travel backward in the story told. It was in this way that Michelangelo had worked. The first representation deals with the history of Noah, in which figures of no extraordinary proportions are presented. A break follows—the story of Cain and Abel being omitted—and we are led at once into the Garden of Eden. Here the figures are of heroic size; and from here on they become larger and larger. We feel the wild expression of the artist's creative passion until, in the last picture, that of the first day of the Creation, God the Father Himself is seen in the wild chaos of a raging tornado. Everything, however, is treated as plastic and is felt as plastic. The vague spiritual visions of the quattrocentists are no more. Here are living forms embodying the hidden powers of men and the universe.

Could the attraction of the mass be more expressive than it is in the Creation of Eve? Not by touch but by a wonderful secret force does the powerful hand of God the Father raise Eve. The figure in profile rises in life-like silhouette to the right from the sleeping Adam, whose body expresses so vividly the non-resistance of the lifeless, helpless mass.

Then again, in the creation of Adam, the life-giving force of the line has never more powerfully been expressed by Michelangelo. To the right the heavenly powers in a wild cyclonic storm are held together by the waving mantle of the God the Father. The wild disorder is finally collected in the pointed finger of the Creator, from whence flows the life into the body of Adam, who, as he wakens into consciousness, is directing his dreamy gaze at the source of life.

In the other days of the creation the figures of the God the Father become of gigantic proportions. They are no longer of human size, but enormous masses. Great, simple gestures indicate the all-powerful will. He moves, a heavy embodied force over the waters. A powerful hand rises, reaches out from the cloud, and the separation of Earth and Water is accomplished. The placing of the sun and moon is indicated in a similar manner—a suggested motion is sufficient to show the act. A stretching out of the raging creating power brings the earth, and causes the planets to grow. Finally, we are taken to the utter chaos of the beginning. From an indomitable cyclone of storm the creative will separates the chaos into light and darkness.

To this sacred history are added the powerful figures of seven prophets and five Sibyls: Jonah, Jeremiah, Daniel, Ezekiel, Isaiah, Joel, and Zachariah. The Sibyls, because of their unusual number, have been identified as the five divisions of the earth: Delphica is Greece; Erythrea is Greater Greece; Cumaca is Italy; Persica is Asia, and Libyca is Africa. Here also the historical sequence of the story is inverse to the order of treatment and work. An examination of all the single figures shows us that the sitting motive seemed to be of prime interest to the artist. He uses it in almost endless variations. Michelangelo's work is distinguished by the richness of his treatment not only of the standing figure, but of the sitting and kneeling postures.

The sitting motive was not absolutely new with the Renaissance. Before this new birth of art there were the four sitting evangelists in the cathedral of Florence. But the quattrocentists avoided the sitting figure, and even in Donatello the motive is not understood. The first important sitting figure is the bronze statue of Pope Innocent VIII by Antonio Pollajuolo. This with the sitting allegorical figures of the Virtues undoubtedly influenced Michelangelo.

With the completion of this gigantic work in 1512 the artist went back to his studio. But now began the second act in the tragedy of Michelangelo's life—what has been called the tragedy of the tomb. The Pope was not too greatly interested in this tomb. He had given the order because he could not think of anything better. Bramante's remark that the tomb would suggest approaching death was in itself enough to damp the ardor of the Pope, who desired nothing so much as to live long. The Pope, however, had a great idea. He wished to announce to the generation coming his own glory by a tomb to be placed in one of the chapels of St. Peter's.

Where Michelangelo obtained his model for the tomb is not known. A free-standing tomb was in itself a new thing at that time. It was to consist of three stories, each decorated with figures in relief after the manner of the ancient sarcophagi, and canopied by Uranus, the heavens, who welcomes the figure of the Pope.

On Feb. 21, 1513, the Pope died, and his relatives made a new contract for the tomb, which they now asked should be built with one side against the wall. The general plan was changed very little, except that Mary was to be shown meeting the dead Pope. In a third contract, on July 11, 1516, the side was shortened, and thus gradually the imposing free-standing tomb became smaller and smaller until, by the fourth contract of April 29, 1562, it had become a mere tomb in the wall to be placed in the church of San Pietro in Vincoli. By the fifth contract outside assistance was permitted the artist, and Raffael da Montelupo and others were called in to help. In February, 1545, the monument was at last completed in the form in which we now see it in San Pietro in Vincoli.

The question arises: What did the artist originally plan? Further, why had he permitted such changes and alterations?

He had begun his work with great enthusiasm, had journeyed to Carrara in 1505, and had selected the blocks of marble for the four statues. Then came the quarrel with the Pope, and later, his work on the ceiling. In 1511 he began again, but he could not devote his entire thought and energy to it until he had completed the ceiling. The great statue of "Moses" and the two statues of the Slaves were finished in 1516. But these are nothing by comparison with the mighty work of the ceiling. The Pope had given him five years' time, and yet in twice that period he had only accomplished three statues. The Moses masterpiece was originally intended to form one of eight similar figures which were to adorn the middle story of the tomb. It now stands alone in a tomb pressed against the wall and surrounded by mean architecture.

It was Michelangelo's good fortune that he should receive new orders which called for his highest powers. He was thus never compelled to fritter away his time and divide his thoughts on small things. In 1513 Julius II had been succeeded in the papal chair by Giovanni Medici, with the title of Leo X. Leo entered the cities of his fathers in great splendor, and, of course, monuments were required to celebrate the glories of the great family. The incompleted façade of San Lorenzo was to be finished, and in 1517 Michelangelo, now living in Florence, was ordered to furnish a model.

The contract of Jan. 19, 1518, gave the remuneration as 40,000 ducats. It was to be a two-story façade, richly adorned with recesses in which were to be figures and reliefs. The contract, however, was dissolved in 1520, and the façade never executed.

Instead of the façade, however, he was given the Chapel of San Lorenzo. It was to contain four tombs, those of Lorenzo the Magnificent, Giuliano the Elder, Lorenzo, Duke of Urbino, and Giuliano, Duke of Nemours. In 1524 the plan was enlarged to include the tombs of the two Medicean popes, Leo X and Clement VII. As we see from the drawings two of the tombs were to adorn one wall. The fourth wall with a recess was to contain the altar. Only two of the tombs were finished, those of Lorenzo the younger and Giuliano, and the finishing touches to these were not given by the master himself, but by Vasari under the master's directions. In 1534 Michelangelo had left Florence.

Perhaps the chief progress Michelangelo made is his success in attaining absolute lack of color in plastic art. A colorless plastic art really owes its existence to him. The Quattrocentists still continued to paint their statues in the belief that the ancients had done the same. Leonardo had already recognized the disturbing influence of strong local color, and had used instead a uniform color. Vivid color affects the eye, causing it to lose its sense for fine modelling and the fine play of lights on a delicately modelled body. Michelangelo provided a colorless, shadowless background against which the finely modelled form stands out most powerfully. With him painting and architecture were only means to an end.

Another progress made by Michelangelo is in the change in sentiment. In place of the strong passion and energy in the Sistine ceiling is a sombre melancholy, a feeling absolutely new in art. The figures do not oppose each other with individual self-poise, but blend in a harmony for the total effect. This is especially noteworthy in the "Pensiero."

The art of Michelangelo, and, indeed, the whole of plastic art, had now attained its highest expression. The desire for complicated motives grows. A number of statues which are difficult of arrangement chronologically, and which, perhaps, belong to a later period, show this. Of special beauty is the "David" formerly named Apollo, in the Museo Nazionale. The proportions are exceptionally moderate, the treatment of the flesh of admirable softness, the flow of lines clear and unexaggerated.

His last remarkable works Michelangelo executed as a painter

and architect, and not as a sculptor. On Sept. 20, 1534, he had left Florence, never to see it again, and moved to Rome. Shortly after his arrival Paul III ordered him to decorate the altar wall of the Sistine Chapel with a giant fresco of the Last Judgment. The fresco was unveiled on Dec. 25, 1541. To this painting mankind has shown an admiration and astonishment rarely given to any work of art. It is no longer possible to enjoy it fully, because, unfortunately, its condition is against that. The blue of the sky is disagreeably loud, and the tone of the bodies gray and dead. It is only after a prolonged study that we are able to appreciate the beauty of the forms. Each body is a masterpiece in anatomical execution and full of feeling. The painting impresses us with the feeling that this is no longer the passionate youth or the vigorous man, but the aging Michelangelo to whom fate has whispered its warnings. He was living in more serious times, and Vittoria Colonna had come into his life. A popular verdict would give higher evidences of the philosopher emancipated from religion only to be chained by his new thought. This is where the fifteenth-century genius had already foreshadowed the seventeenth-century sceptic.

The lengths to which Michelangelo finally went may be seen in the two frescoes of the Capella Paolina, executed in 1542–50, which show an exaggeration in motive bordering on the incomprehensible. Still, in spite of the exaggeration, they are so sincere in their truth that they have the same quality of greatness as have all his works.

As an architect Michelangelo is certainly whimsical. The Porta Pia, indeed, is grotesque. But even here the work is not senseless. How beautifully light is the effect of the cupola in the Chapel of the Medici. How imposing is the plan of the Capitoline buildings—the magnificent groupings of the buildings around the statue of Marcus Aurelius; the splendid double staircase with the fountain and river gods in the palace of the senators. All exemplify the spirit of the great artist in its effort to embody high ideals.

Once again did this masterful spirit assert itself, and this time he set his own task. The cupola of St. Peter's had to be finished, and Michelangelo began the work for his own pleasure. He had been the architect on St. Peter's since 1547. The year 1557 and 1558 saw the heaviest of the work done, but it was not until 1592 that it was completed. It is the crown of the grand old man's life. If anything there be which proclaims Michelangelo's glory, it is surely this cupola. It radiates over the city by the Tiber, and gives a visitor his first and most lasting impression. Bramante's plans were in

existence for Michelangelo to follow, and he did so to a certain extent; but the architect-painter's cupola is more slender than Bramante's. It is a Tuscan's spirit now which reigns and raises us gently as if to the stars. It is the soul that rises—the body has disappeared.

Michelangelo died on Feb. 27, 1564, and was officially buried in the Church of the Apostles. His bones, however, were carried in secret to Florence, where, at the San Croce, he was solemnly interred on March 11 of the same year. On his tomb, erected in 1588 after plans by Vasari, by Giovanni dell' Opera, sit the three arts of Sculpture, Painting, and Architecture.

ABBREVIATIONS AND EXPLANATIONS

H. = Height
B. = Width

Auf Holz = on wood
Auf Leinwand = on canvas
Auf Schiefer = on slate

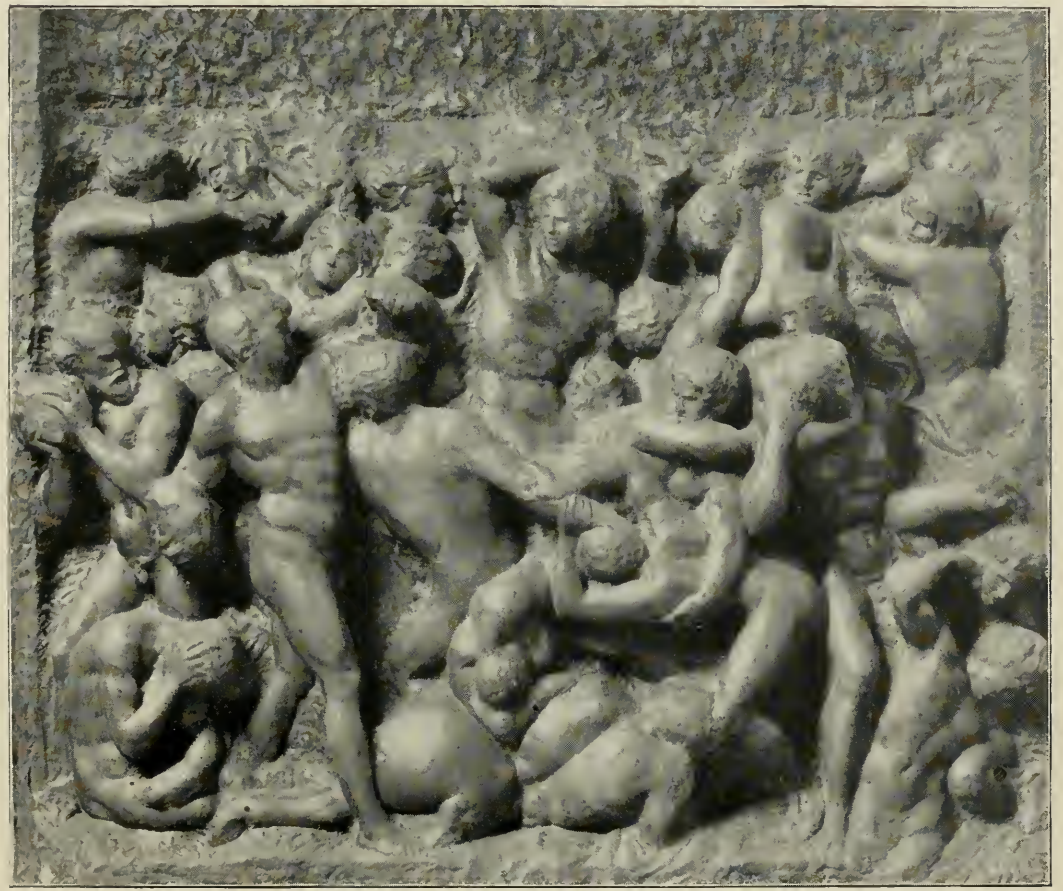
The figures giving the sizes of the paintings stand for metres

*Florenz, Museo Buonarroti

Marmor, H. 0,56, B. 0,39

Die Madonna an der Treppe

Virgin Mary with child at the stairs Um 1493—1494 La Vierge à l'escalier



*Florenz, Museo Buonarroti — Marmor, H. 0,79, B. 0,88

Kampf der Centauren und Lapithen

The battle of the Centaurs and Lapiths — Um 1493—1494 — Le combat des Centaures et Lapithes

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*Berlin, Kaiser-Friedrich-Museum — Marmor, H. 0,785

Apollo

Apollo — Apollon

*Bologna, S. Domenico — Marmor

Der heilige Petronius

St. Petronius — 1494 — Saint Pétrone

*Bologna, S. Domenico

Marmor

Der heilige Proculus

St. Proculus

1494

Saint Procule

*Bologna, S. Domenico — Marmor

Leuchtertragender Engel

Angel bearing a candlestick — 1494 — Ange portant un chandelier

*London, Victoria and Albert-Museum — Marmor H. 1,05

Cupido

Cupid — 1503—1504 — Cupidon

*Florenz, Museo nazionale — Marmor, H. 2,08

Der trunkene Bacchus

The drunken Bacchus — 1497 — Bacchus ivre

*Florenz, Museo Buonarroti

Skizze für den David auf S. 12

Um 1501

Links Wachs, H. 0,48, rechts Ton, H. 0,52

Skizze für einen Bronze-David

Um 1502

Sketches for the David-statue — Esquisses pour la statue de David

*Florenz, Accademia delle belle Arti

Marmor, H. 5,50

David

1501—1503

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*Florenz, Accademia delle belle Arti — Marmor, H. 5,50

David

1501—1503

Florenz, Accademia delle belle Arti

Marmor

David (Teilbild)

1501—1503

Florenz, Accademia delle belle Arti — Marmor

David (Teilbild)

1501—1503

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*Florenz, Uffizien

Auf Holz, Durchm. 1,18

Die heilige Familie

The Holy Family

Um 1503

La sainte famille

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*Brügge, Liebfrauenkirche — Marmor, H. 1,25

Madonna mit Kind

Virgin Mary with child — 1500—1502 — La Vierge avec l'enfant

*London, Kgl. Akademie der Künste — Marmor, Durchm. 1,09

Maria mit dem Kinde und dem kleinen Johannes

Virgin Mary with child and little St. John — Um 1503 — La Vierge avec l'enfant et le petit Saint Jean

*Florenz, Museo nazionale — Marmor, Durchm. 0,81

Maria mit dem Kinde und dem kleinen Johannes

Um 1503

Virgin Mary with child and little St. John — La Vierge avec l'enfant Jésus et le petit Saint Jean

* Florenz, Accademia delle belle Arti

Marmor, H. 2,20

Matthäus

St. Matthew
Unfinished

Unvollendet
1504—1505

Saint Matthieu
Inachevé

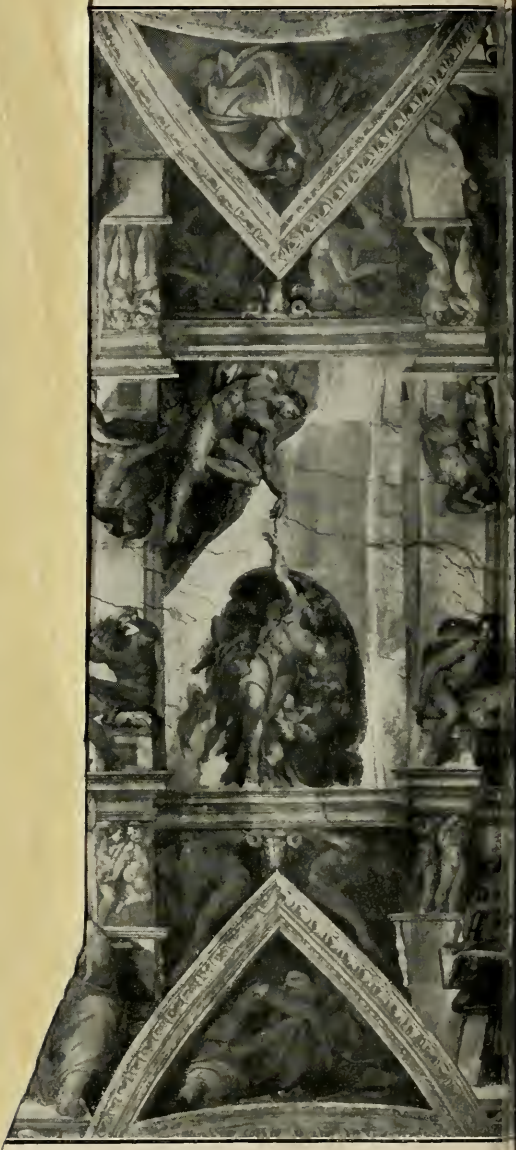
DIE SIXTINISCHE KAPELLE

An Stelle einer älteren von Papst Nikolaus III. erbauten Kapelle des vatikanischen Palastes ließ Papst Sixtus IV. die nach ihm benannte Kapelle durch den florentinischen Architekten Giovanni de' Dolci erbauen. Im Jahre 1473 wird die alte Kapelle zum letzten Male erwähnt. Bald darauf muß der Neubau begonnen worden sein; am 15. August 1483 hörte der Papst darin die erste Messe, und am 24. August erfolgte die feierliche Weihe. Das Innere der Kapelle stellt sich als ein einfacher rechteckiger Saal von 48 m Länge, 13,20 m Breite und 18 m Höhe dar, dessen Langseiten durch je acht korinthische Pilaster gegliedert sind. Zwölf rundbogige Fenster, je sechs an jeder Langseite oberhalb einer Galerie mit eisernem Geländer, erhellen den Raum, dessen Decke ein flaches Tonnengewölbe bildet (vgl. die Abbildung auf S. XXXI).

Dieser einfache Raum lud zur Ausschmückung durch Gemälde ein, zu denen die großen Wand- und Deckenflächen einen geeigneten Platz boten. Sixtus IV. zog zu diesem Zweck die florentinischen Maler Sandro Botticelli, Cosimo Rosselli, Domenico Ghirlandajo und Pietro Perugino heran, mit denen er am 27. Oktober 1481 einen Kontrakt abschloß, auf Grund dessen sie sich verpflichteten, bis zum 15. März des folgenden Jahres zehn Darstellungen aus dem Alten und dem Neuen Testament auszuführen, und zwar nach den Angaben des Architekten de' Dolci. Später wurde die Zahl der Wandgemälde auf zwölf erhöht, und zu ihrer Ausführung wurden noch Pinturicchio und Luca Signorelli hinzugezogen. Wie es schon immer die christliche Kunst liebte, bringen die Darstellungen entsprechende Szenen aus dem Alten und dem Neuen Testament. Auf der linken Wand sehen wir das Leben Mosis als alttestamentliches Vorbild zu dem Leben Christi, das auf der rechten Wand dargestellt ist. Die Darstellungen sind, beginnend vom Eingang: A. Linke Wand: 1. Pinturicchio, Die Beschneidung des Moesknaben. 2. Sandro Botticelli, Das Jugendleben des Moses. 3. Cosimo Rosselli (?), Pharaos Untergang im Roten Meer. 4. Derselbe, Die Gesetzgebung auf Sinai. 5. Botticelli, Die Bestrafung der Rotte Korah. 6. Luca Signorelli, Das Testament des Moses. B. Rechte Wand: 1. Pinturicchio, Die Taufe Christi, 2. Botticelli, Das Reinigungsopfer des Aussätzigen. 3. Domenico Ghirlandajo, Die Berufung der ersten Jünger. 4. Cosimo Rosselli, Die Bergpredigt Christi. 5. Pietro Perugino, Die Schlüsselübergabe. 6. Cosimo Rosselli, Das letzte Abendmahl. An der Altarwand befand sich von Pietro Perugino Die Himmelfahrt Mariä zwischen zwei Fresken von demselben Künstler, links die Rettung des Moses aus dem Wasser und rechts die Geburt Christi darstellend. Das Altarbild und die beiden Fresken wurden beseitigt, als Michelangelo mit der Ausführung des Jüngsten Gerichts begann.

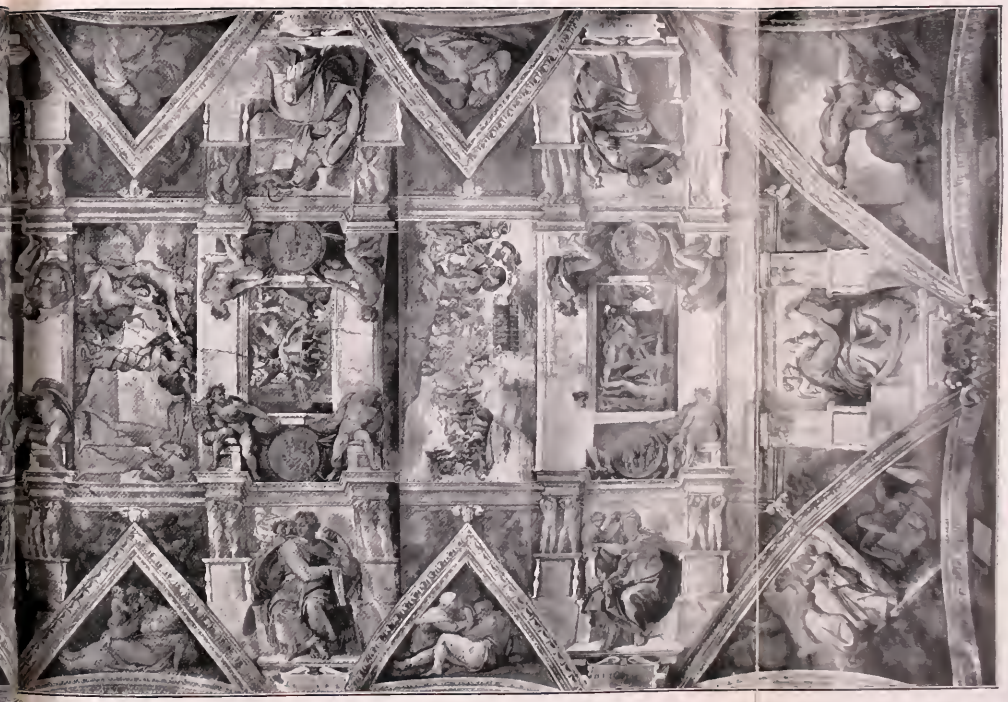
Oberhalb dieser Fresken, zwischen den Fenstern, befinden sich die Bilder von 28 Päpsten, die von Fra Diamante, Ghirlandajo, Botticelli und Rosselli ausgeführt wurden. Die Namen der Päpste finden sich in den lateinischen Inschriften unterhalb der Nischen, in denen die Figuren wie Statuen stehen. Unterhalb der Fresken wurden die Wände von Filippo Germisone mit buntfarbigen Teppich-

(Fortsetzung auf der Rückseite des Einschaltbildes)



Gesam

Decke



*Rom, Sixtinische Kapelle

Total view of the ceiling

Decke

Vue totale du plafond

Rom, Sixtinische Kapelle — Fresko

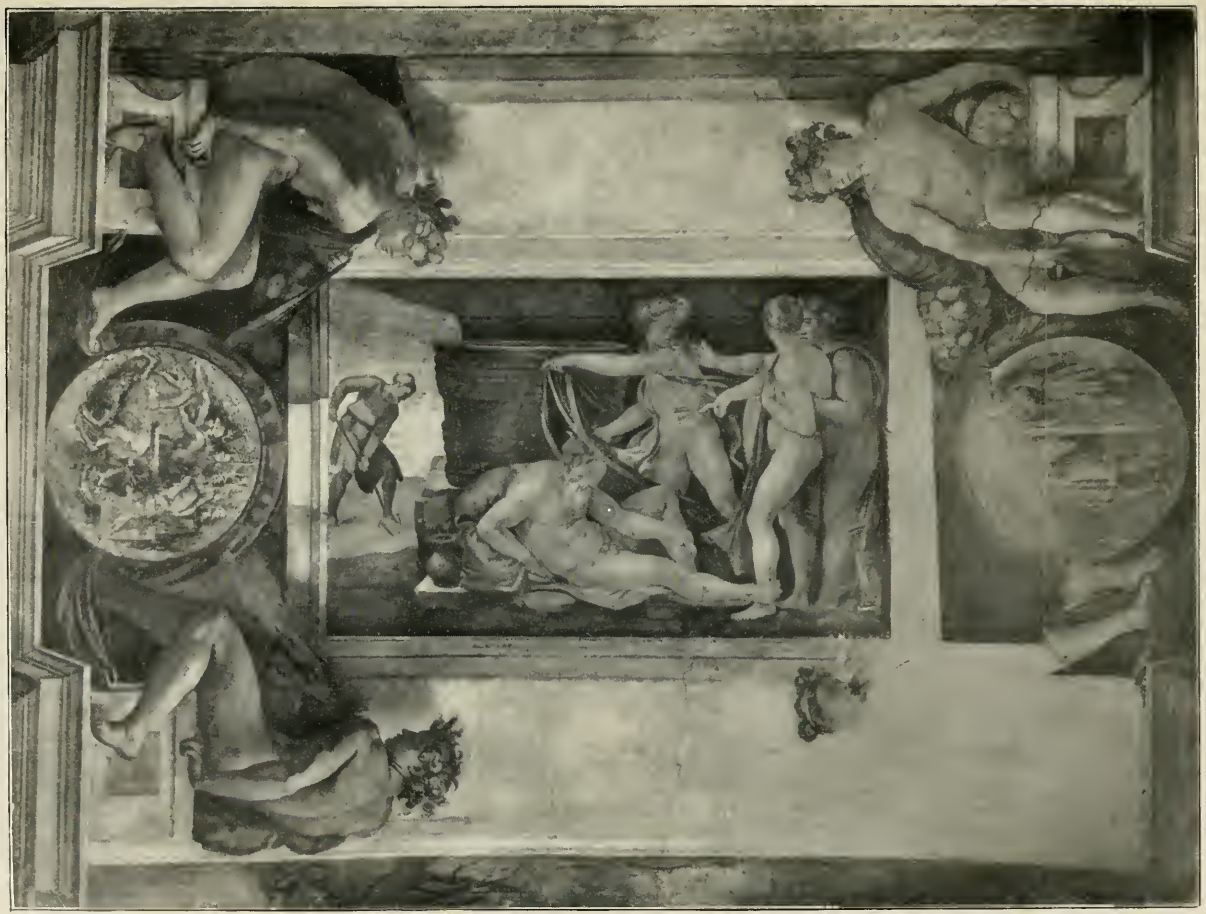
Die Trunkenheit Noahs

The drunkenness of Noah — 1508—1510 — L'ivresse de Noé

mustern bemalt, die an hohen Festen durch gewebte, seit 1519 durch die berühmten „Arrazzi", die nach Raffaels Kartons in Arras gewebten Teppiche (siehe Klassiker der Kunst, Bd. I: Raffael, 4. Aufl., S. 129 ff.), bedeckt wurden.

Die Wände waren so mit farbigem Schmuck bedeckt. Nun galt es noch, die kahle Decke, ein flaches Tonnengewölbe, zu schmücken. Julius II., der zweite aus dem Geschlechte der Rovere, ging an die Vollendung dieses von seinem Onkel begonnenen Werkes. Schon Anfang 1506 hat er den Plan gefaßt, aber erst Anfang April ruft der Papst Michelangelo nach Rom. 3000 Dukaten soll er erhalten. Am 10. Mai 1508 geht er an die Arbeit. Wie er selbst schreibt, waren im ersten Entwurf nur die zwölf Apostel in den Bogenfeldern vorgesehen; die übrigen Felder sollten mit Ornamenten ausgefüllt werden (siehe Zeichnung in London, British Museum [Frey, Taf. 43]). „Als ich das Werk anfing, schien es mir ein ärmliches Ding zu werden, und ich sagte dem Papst, es dünke mich, daß die Apostel auf alle einen ärmlichen Eindruck machen. Als der Papst fragte: Warum? antwortete ich, weil sie selbst arm waren. Da gab er mir den neuen Auftrag, ich möge machen, was ich wolle, er werde mich zufriedenstellen, und ich solle die Decke bemalen bis zu den geschichtlichen Wandbildern herab." Bramante sollte zuerst das Gerüst bauen. Michelangelo macht eigne Entwürfe und läßt es von Piero di Jacopo Rosselli aufrichten. Dann erst entwarf Michelangelo den großartigen Plan, den er trotz mancher Stockungen in vier Jahren zur Ausführung brachte. Herbst 1508 begann er allein mit der Malerei. Am 27. Januar 1509 klagte er in einem Briefe an seinen Vater, daß er vom Papste noch nicht einen Groschen erhalten habe, daß aber seine Arbeit auch noch nicht so weit vorgeschritten sei, daß sie Bezahlung verdiene. Im September 1510 waren die Mittelbilder der Decke, die Hälfte des Werkes, vollendet; dann ließ Michelangelo die Arbeit liegen, weil er keine Bezahlung erhielt und deshalb zweimal nach Bologna reisen mußte, wo sich Julius II. damals aufhielt. Im Januar 1511 nahm er die Arbeit wieder auf. Am 14. August veranstaltet der Papst eine Messe; erst nach derselben kann die Malerei der Fresken in den Zwickeln und Bogenfeldern in Angriff genommen sein. Ihre Vollendung erfolgte Ende Oktober 1512, kurz vor Allerheiligen.

Aber Michelangelo sollte dieser Kapelle noch weiteren Schmuck verleihen. Paul III. brachte den in Florenz weilenden Künstler nach Rom, die Altarwand der Sistina mit einem mächtigen Fresko des Jüngsten Gerichtes zu bedecken. Am 15. April 1535 erhielt der Baumeister der Engelsburg, der Florentiner Perino del Capitano, 25 Dukaten für das Gerüst ausgezahlt, das er in der Sixtinischen Kapelle, „wo der Maler Michelangelo malt", aufgestellt hatte. Um diese Zeit muß Michelangelo also bereits mit der Ausführung in Fresko begonnen haben, die er ganz allein bis zu Ende durchführte. Nach dem Bericht Vasaris wurde das Gemälde am Weihnachtstage 1541 enthüllt, „zum Staunen Roms, ja der ganzen Welt". Dem Jüngsten Gericht mußten außer den beiden erwähnten Fresken Peruginos auch zwei der Lünettenbilder Michelangelos weichen, die die Vorfahren Christi darstellen. Ihre Kompositionen sind uns in Stichen von Adam Ghisi erhalten (Nr. 62 bis 65 der Folge der Stiche nach den Deckenfiguren). (Vgl. Steinmann, Die Sixtinische Kapelle, Bd. I und II. München, Bruckmann.)



Rom, Sixtinische Kapelle — Fresko

Die Trunkenheit Noahs

The drunkenness of Noah — 1508—1510 — L'ivresse de Noé

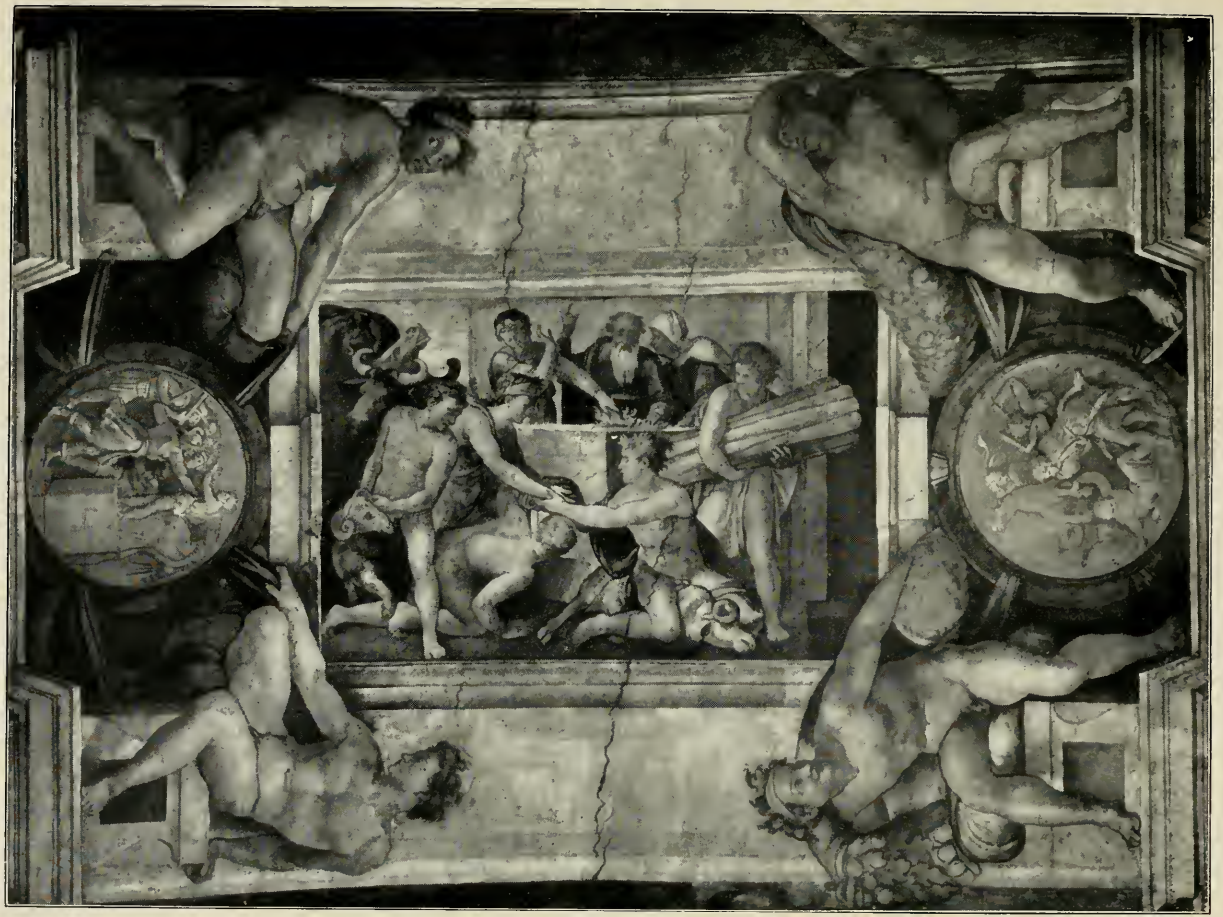
Rom, Sixtinische Kapelle

Fresko

Die Sintflut
1508—1510

The deluge

Le déluge



Rom, Sixtinische Kapelle

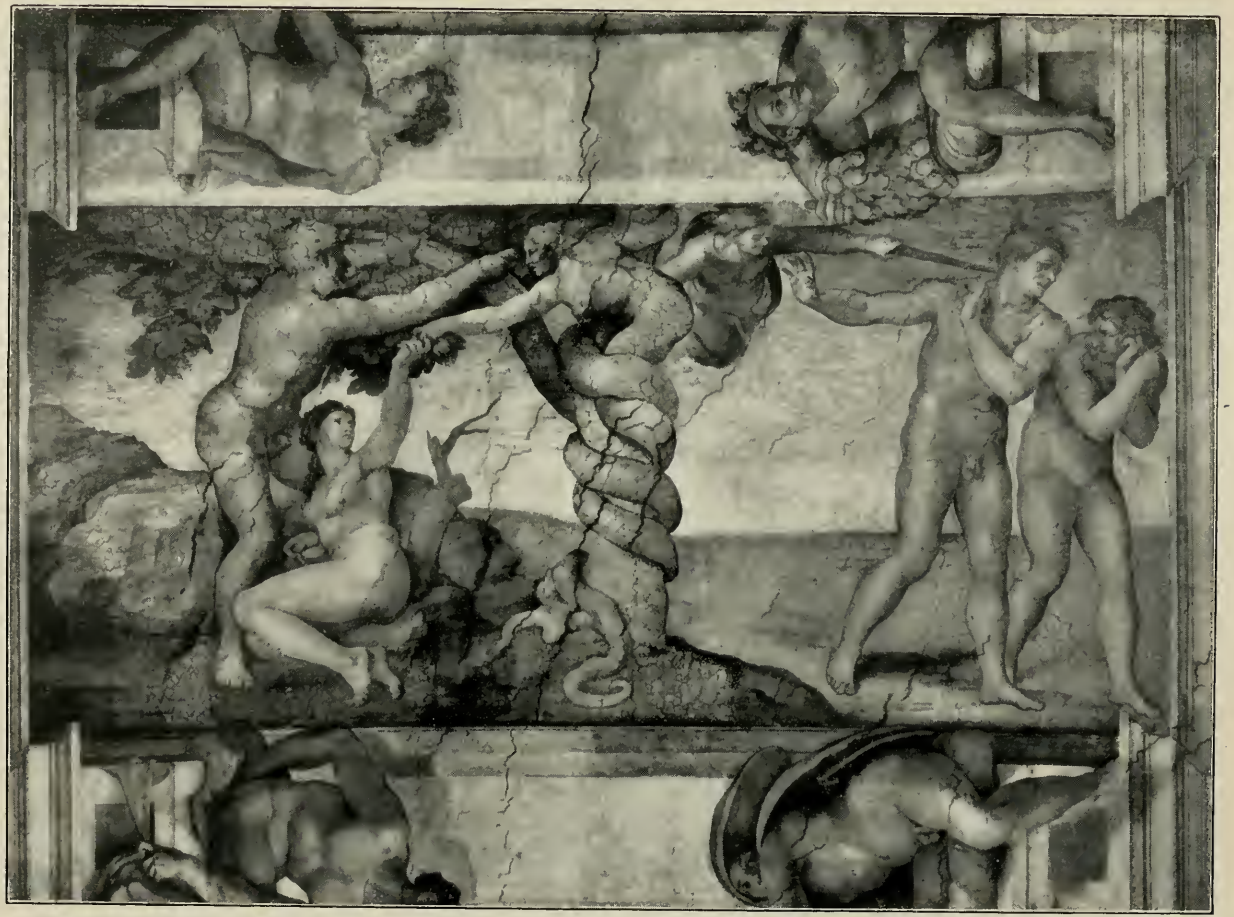
Fresko

Das Opfer Noahs

Noah's sacrifice

1508—1510

Le sacrifice de Noé



Rom, Sixtinische Kapelle — Fresko

Der Sündenfall und die Vertreibung aus dem Paradiese

The fall and the expulsion from the paradise — 1508—1510 — Le premier péché et l'expulsion du paradis

Rom, Sixtinische Kapelle — Fresko

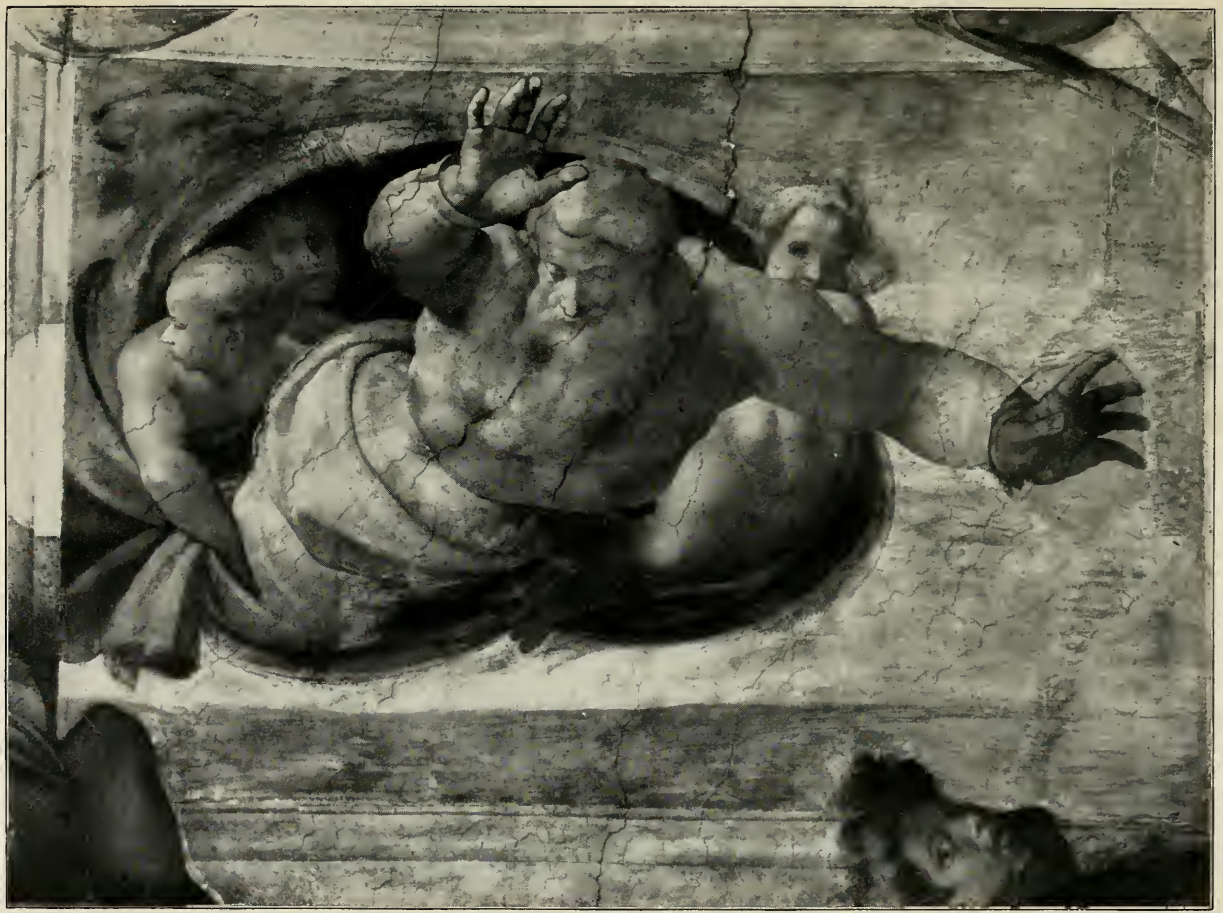
Die Erschaffung Evas

The creation of Eve — 1508—1510 — La création d'Ève

Rom, Sixtinische Kapelle — Fresko

Die Erschaffung Adams

The creation of Adam — 1508—1510 — La création d'Adam



Rom, Sixtinische Kapelle

Fresko

Gott scheidet Wasser und Erde

God separating water and earth

1508—1510

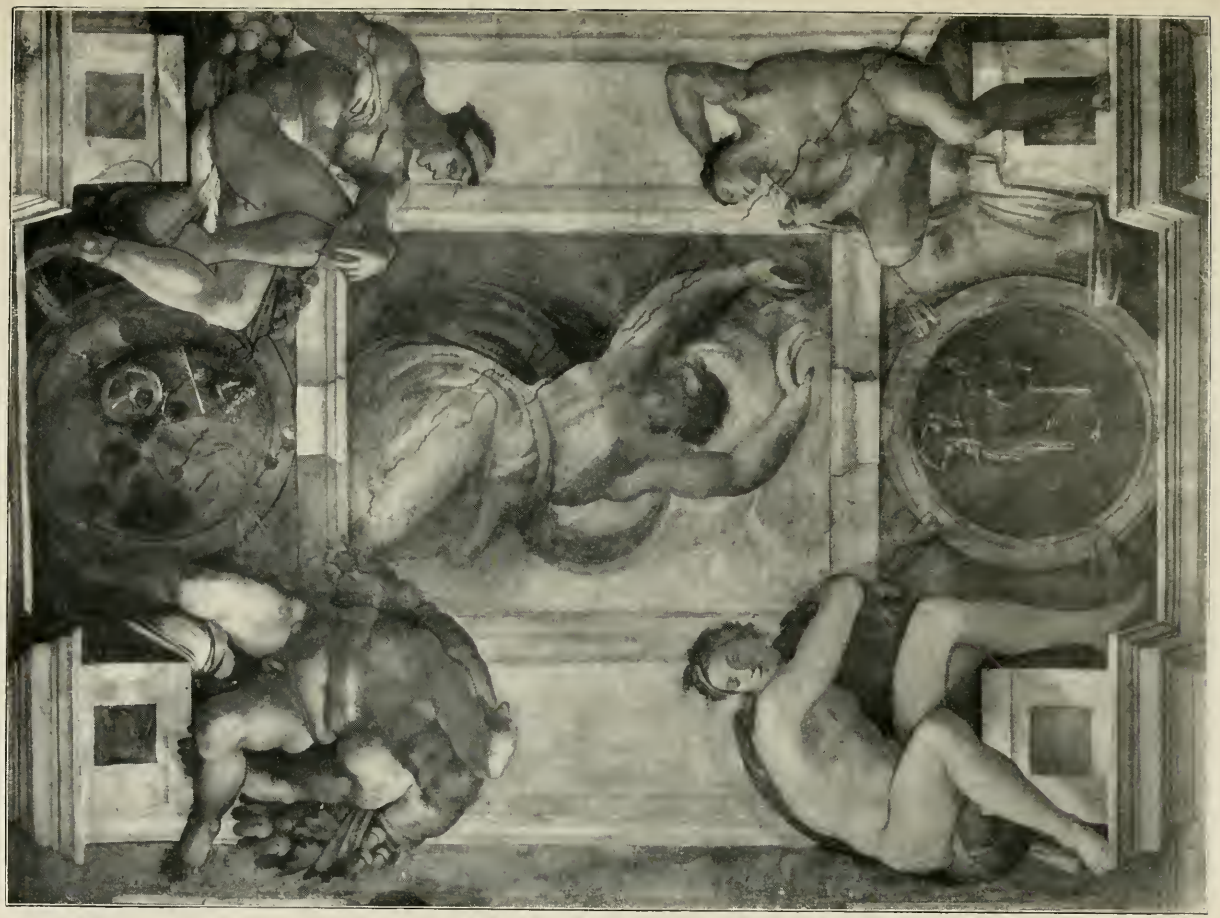
Dieu séparant l'eau de la terre

Rom, Sixtinische Kapelle

Fresko

Die Erschaffung der Sonne und des Mondes

The creation of sun and moon 1508—1510 La création du soleil et de la lune



Rom, Sixtinische Kapelle — Fresko

Die Trennung des Lichts von der Finsternis

God separating light and darkness — 1508—1510 — La séparation de la lumière des ténèbres

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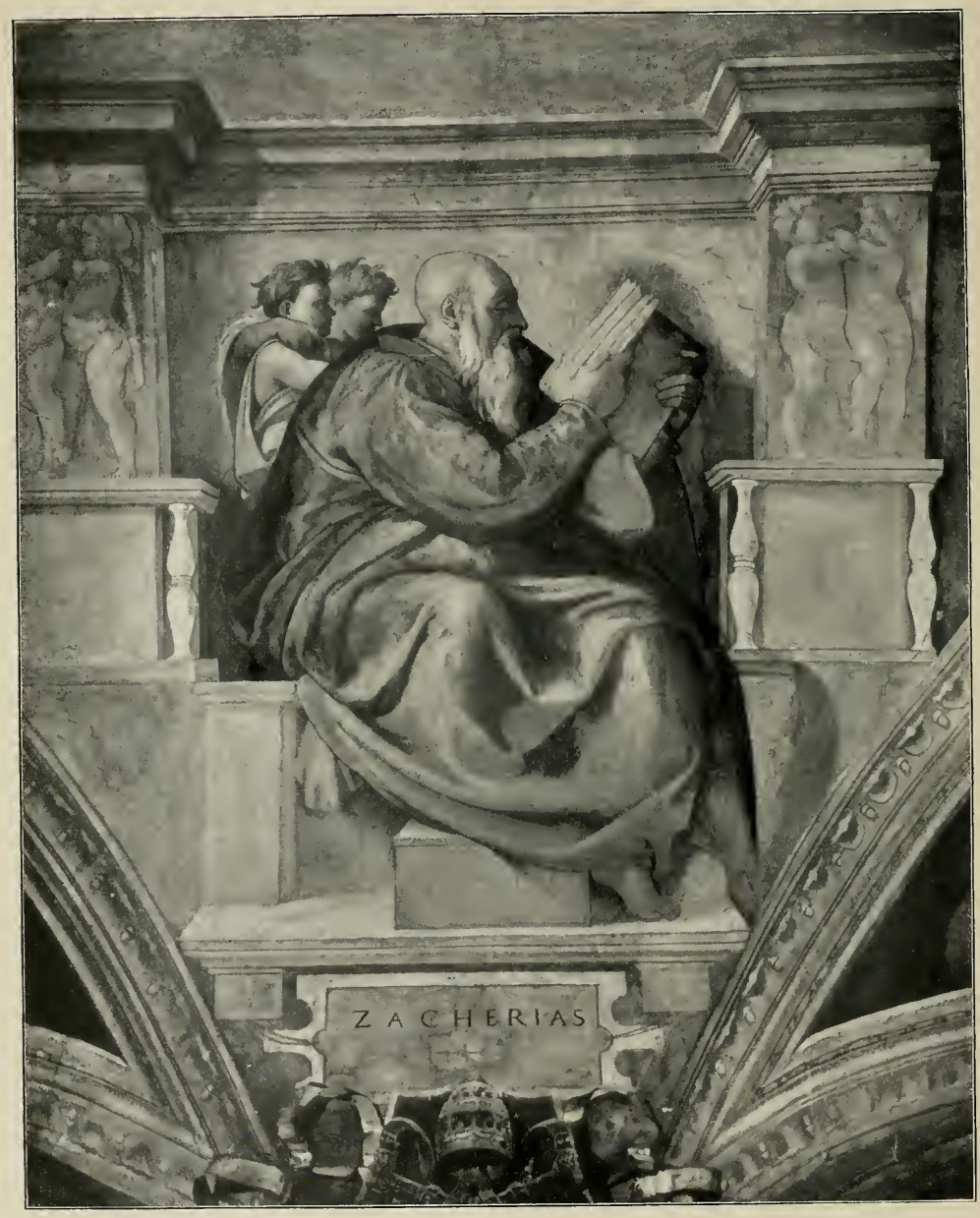

Rom, Sixtinische Kapelle — Fresko

Der Prophet Zacharias

The prophet Zachariah — 1508—1510 — Le prophète Zacharie

Rom, Sixtinische Kapelle — Fresko

Der Prophet Joel

The prophet Joel — 1508—1510 — Le prophète Joël

Rom, Sixtinische Kapelle — Fresko

Die delphische Sibylle

The Sibyl of Delphi — 1508—1510 — La Sibylle de Delphes

Rom, Sixtinische Kapelle — Fresko

Der Prophet Jesaias

The prophet Esaias — 1508—1510 — Le prophète Isaïe

Rom, Sixtinische Kapelle — Fresko

Die erythräische Sibylle

The Erythrean Sibyl — 1508—1510 — La Sibylle érythrée

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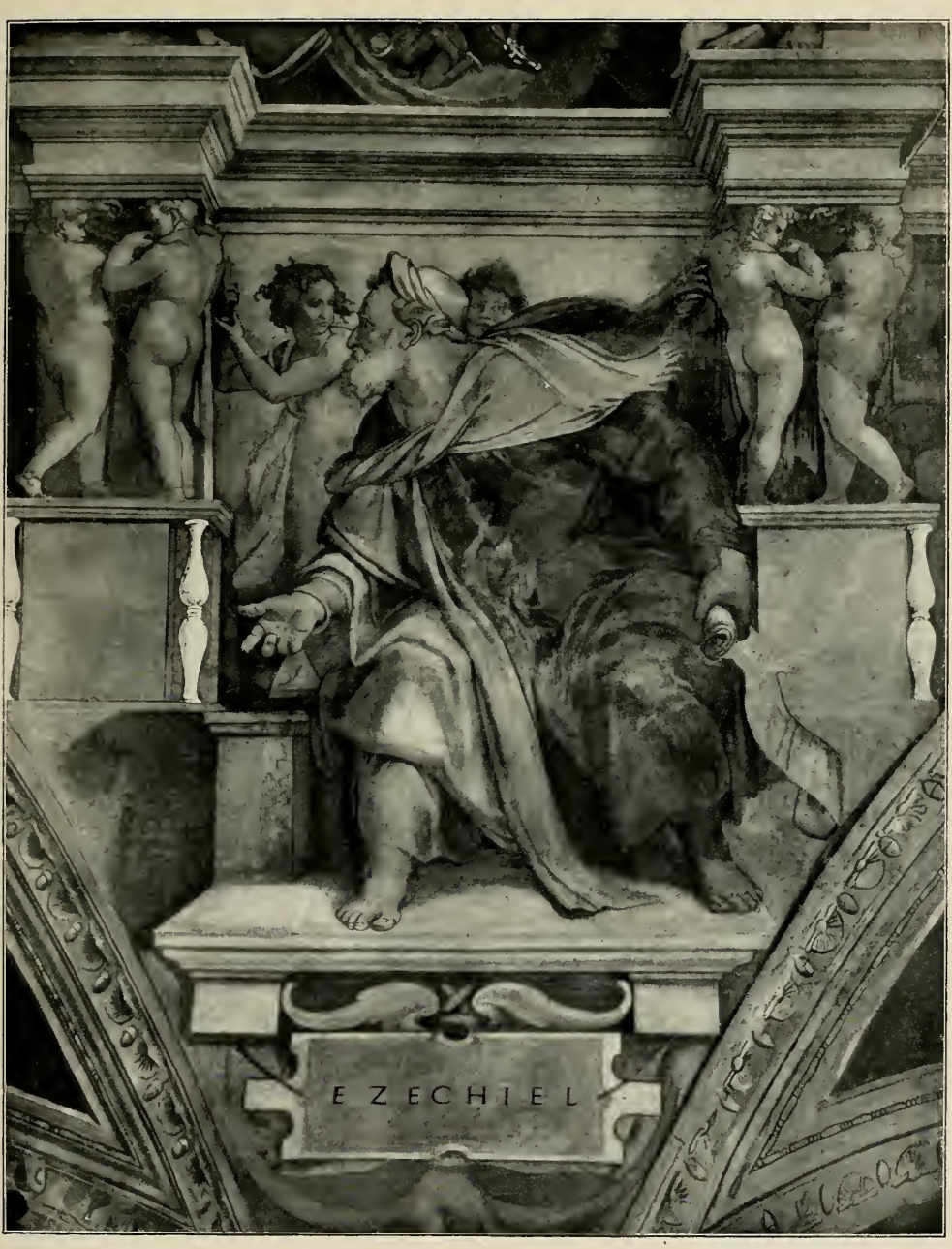

Rom, Sixtinische Kapelle — Fresko

Der Prophet Hesekiel

The prophet Ezekiel — 1508—1510 — Le prophète Ezéchiel

Rom, Sixtinische Kapelle — Fresko

Die cumäische Sibylle

The Sibyl of Cumae — 1508—1510 — La Sibylle de Cumes

Rom, Sixtinische Kapelle — Fresko

Der Prophet Daniel

The prophet Daniel — 1508—1510 — Le prophète Daniel

Rom, Sixtinische Kapelle — Fresko

Die persische Sibylle

The Persian Sibyl — 1508—1510 — La Sibylle de Perse

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Rom, Sixtinische Kapelle — Fresko

Der Prophet Jeremias

The prophet Jeremiah — 1508—1510 — Le prophète Jérémie

Rom, Sixtinische Kapelle

Fresko

Die libysche Sibylle

1508—1510

The Libyan Sibyl

La Sibylle libyque

Rom, Sixtinische Kapelle

Fresko

Der Prophet Jonas

The prophet Jonah

1508—1510

Le prophète Jonas

Rom, Sixtinische Kapelle — Fresko

Die delphische Sibylle (Ausschnitt)

The Sibyl of Delphi (Detail) — 1508—1510 — La Sibylle de Delphes (Détail)

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Rom, Sixtinische Kapelle

Fresko

Die cumäische Sibylle (Ausschnitt)

The Sibyl of Cumae
(Detail)

1508—1510

La Sibylle de Cumes
(Détail)

Rom, Sixtinische Kapelle — Fresko

Der Prophet Jesaias (Ausschnitt)

The prophet Esaias (Detail) — 1508—1510 — Le prophète Isaïe (Détail)

Rom, Sixtinische Kapelle — Fresko

Der Prophet Jeremias (Ausschnitt)

The prophet Jeremiah (Detail) — 1508—1510 — Le prophète Jérémie (Détail)

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*Rom, Sixtinische Kapelle Fresko

Figur zur Rechten der delphischen Sibylle

Figure on the right of the Sibyl of Delphi 1508—1510 Figure à droite de la Sibylle de Delphes

Rom, Sixtinische Kapelle — Fresko

Figur zur Linken der delphischen Sibylle

Figure on the left of the Sibyl of Delphi — 1508—1510 — Figure à gauche de la Sibylle de Delphes

Rom, Sixtinische Kapelle

Fresko

Figur zur Rechten Joels

Figure on the right of Joel

1508—1510

Figure à droite de Joël

Rom, Sixtinische Kapelle — Fresko

Figur zur Linken Joels

Figure on the left of Joel — 1508—1510 — Figure à gauche de Joël

Rom, Sixtinische Kapelle — Fresko

Figur zur Rechten der erythräischen Sibylle

Figure on the right of the Erythrean Sibyl — 1508–1510 — Figure à droite de la Sibylle érythrée

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Rom, Sixtinische Kapelle — Fresko

Figur zur Linken des Jesaias

Figur on the left of Esaias — 1508—1510 — Figure à gauche d'Isaïe

Rom, Sixtinische Kapelle

Fresko

Figur zur Rechten des Jesaias

Figure on the right of Esaias 1508—1510 Figure à droite d'Isaïe

Rom, Sixtinische Kapelle — Fresko

Figur zur Linken der erythräischen Sibylle

Figure on the left of the Erythrean Sibyl 1508—1510 Figure à gauche de la Sibylle érythrée

Rom, Sixtinische Kapelle — Fresko

Figur zur Linken der cumäischen Sibylle

Figure on the left of the Sibyl of Cumae — 1508—1510 — Figure à gauche de la Sibylle de Cumes

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Rom, Sixtinische Kapelle — Fresko

Figur zur Rechten der cumäischen Sibylle

Figure on the right of the Sibyl of Cumae 1508—1510 — Figure à droite de la Sibylle de Cumes

Rom, Sixtinische Kapelle — Fresko

Figur zur Rechten des Hesekiel

Figure on the right of Ezekiel — 1508—1510 — Figure à droite d'Ezéchiel

Rom, Sixtinische Kapelle — Fresko

Figur zur Linken des Hesekiel

Figure on the left of Ezekiel — 1508—1510 — Figure à gauche d'Ezéchiel

Rom, Sixtinische Kapelle — Fresko

Figur zur Rechten Daniels

Figure on the right of Daniel — 1508—1510 — Figure à droite de Daniel

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Rom, Sixtinische Kapelle — Fresko

Figur zur Linken Daniels

Figure on the left of Daniel — 1508—1510 — Figure à gauche de Daniel

Rom, Sixtinische Kapelle — Fresko

Figur zur Rechten der persischen Sibylle

Figure on the right of the Persian Sibyl — 1508—1510 — Figure à droite de la Sibylle de Perse

Rom, Sixtinische Kapelle — Fresko

Figur zur Linken der persischen Sibylle

Figure on the left of the Persian Sibyl — 1508—1510 — Figure à gauche de la Sibylle de Perse

Rom, Sixtinische Kapelle — Fresko

Figur zur Rechten der libyschen Sibylle

Figure on the right of the Libyan Sibyl — 1508–1510 — Figure à droite de la Sibylle libyque

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Rom, Sixtinische Kapelle — Fresko

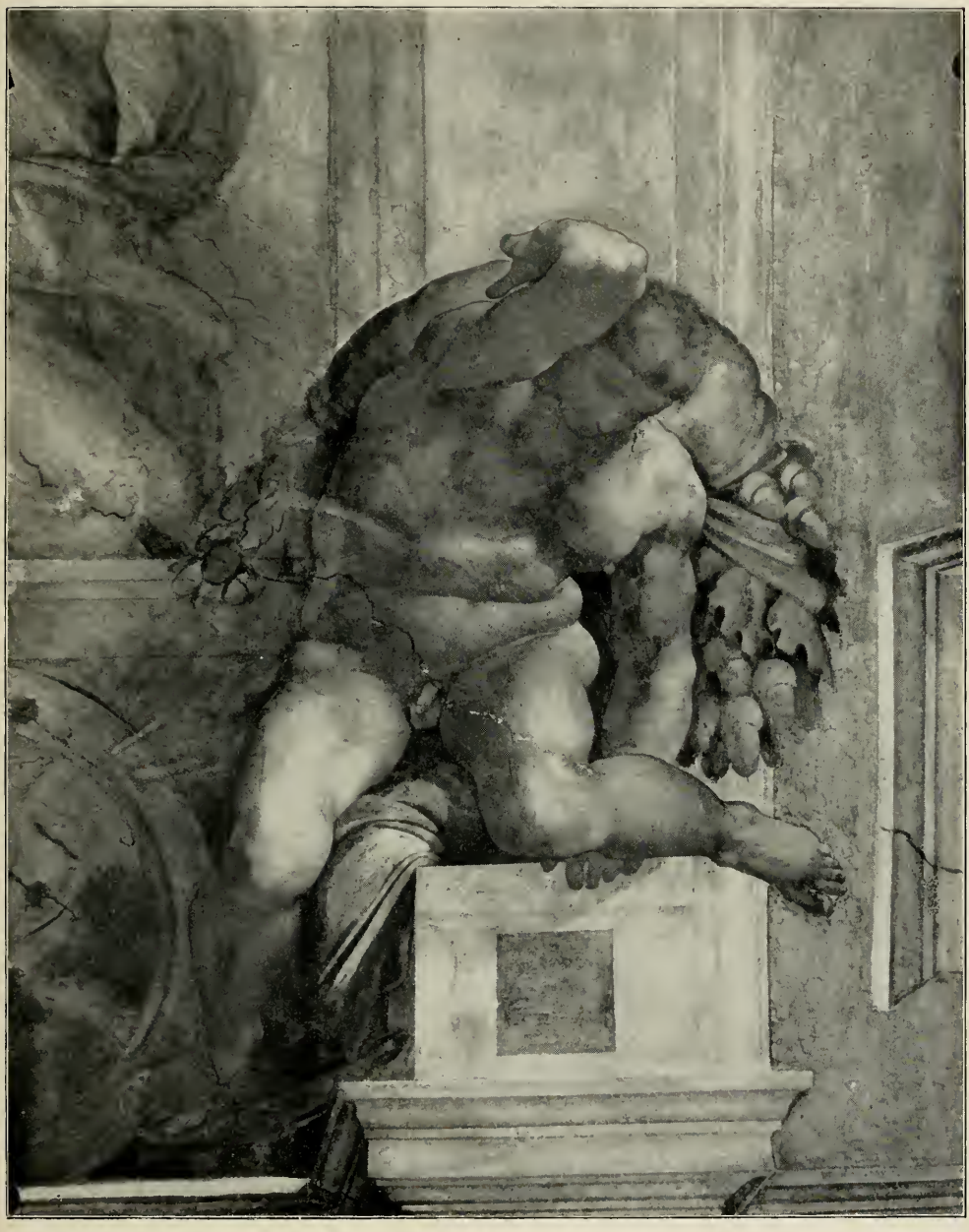
Figur zur Linken der libyschen Sibylle

Figure on the left of the Libyan Sibyl — 1508—1510 — Figure à gauche de la Sibylle libyque

Rom, Sixtinische Kapelle — Fresko

Figur zur Rechten des Jeremias

Figure on the right of Jeremiah — 1508—1510 — Figure à droite de Jérémie



Rom, Sixtinische Kapelle — Fresko

Figur zur Linken des Jeremias

Figure on the left of Jeremiah — 1508—1510 — Figure à gauche de Jérémie

Rom, Sixtinische Kapelle

Fresko

Esther und Ahasver

Esther and Ahasuerus

1511—1512

Esther et Assuérus

Rom, Sixtinische Kapelle — Fresko

Die eherne Schlange

The brazen serpent — 1511—1512 — Le serpent d'airain

Rom, Sixtinische Kapelle

Fresko

David tötet Goliath

David killing Goliath

1511—1512

David tuant Goliath

Rom, Sixtinische Kapelle — Fresko

Judith und Holofernes

Judith and Holophernes — 1511—1512 — Judith et Holopherne

Rom, Sixtinische Kapelle — Fresko

Salomo

Solomon — 1511—1512 — Salomon

Rom, Sixtinische Kapelle — Fresko

Rehabeam

Rehoboam — 1511—1512 — Roboam

Rom, Sixtinische Kapelle

Fresko

Usia

Ozias

1511—1512

Ozias

Rom, Sixtinische Kapelle — Fresko

Serubabel

Zorobabel — 1511—1512 — Zorobabel

Rom, Sixtinische Kapelle

Fresko

Josia

1511—1512

Josiah

Josias

Rom, Sixtinische Kapelle

Fresko

Ezechias

1511—1512

Rom, Sixtinische Kapelle

Fresko

Asa

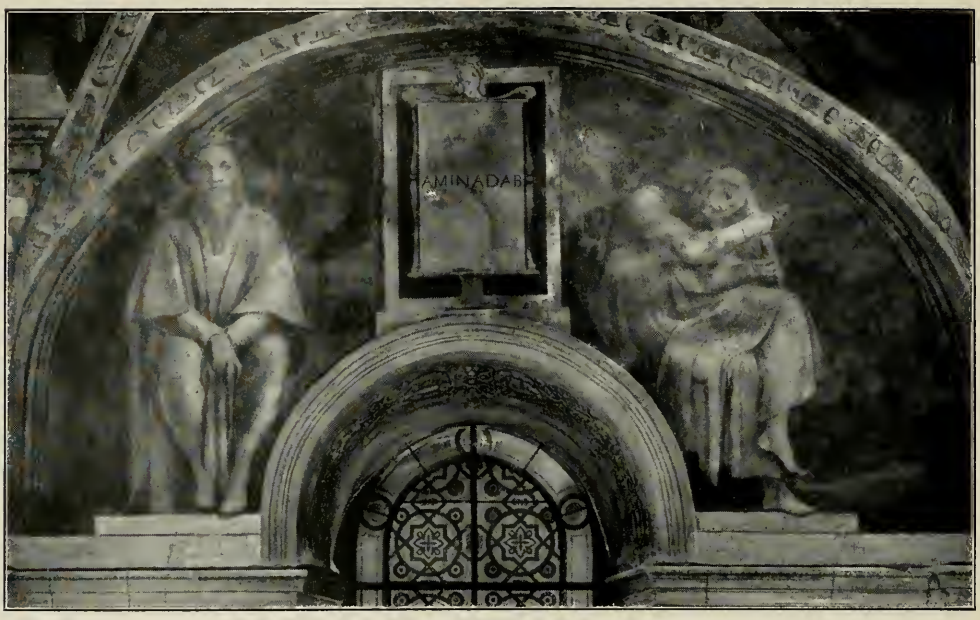
1511—1512

Rom, Sixtinische Kapelle

Fresko

Jesse

1511—1512



Aminadab

Aminadab 1511—1512 Aminadab

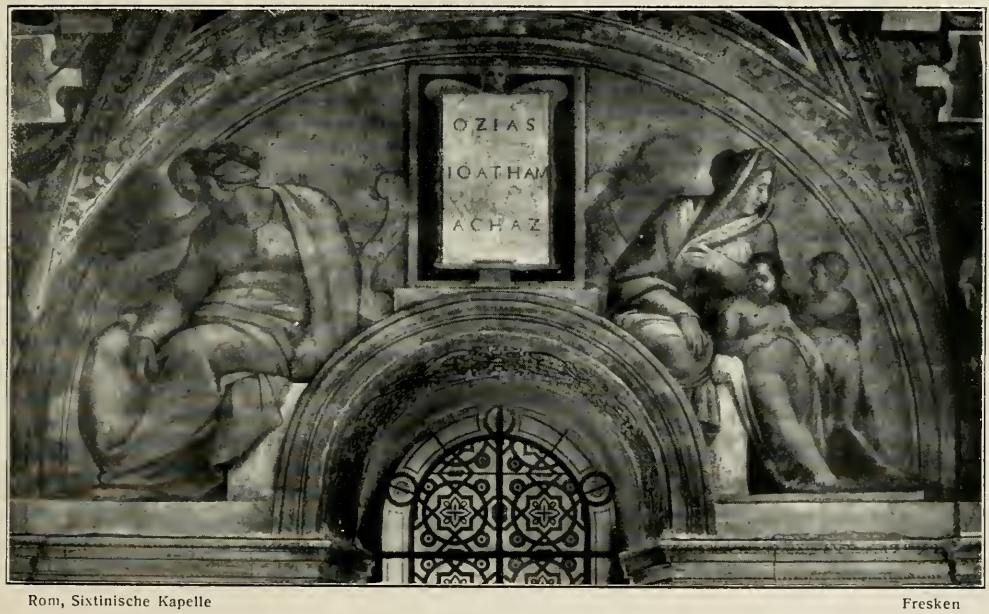
Rom, Sixtinische Kapelle Fresken

Boas und Obed

Boas and Obed 1511—1512 Booz et Obeth

Abia

Abiah 1511—1512 Abias



Rom, Sixtinische Kapelle Fresken

Jotham und Ahas

Jotham and Ahas 1511—1512 Joathan et Achaz

Abiud und Eliakim

Abiud and Eliakim | 1511–1512 | Abiud et Eliachim

Rom, Sixtinische Kapelle — Fresken

Achin und Eliud

Achin and Eliud | 1511–1512 | Achin et Eliud

Jakob und Joseph

Jacob and Joseph 1511—1512 Jacob et Joseph

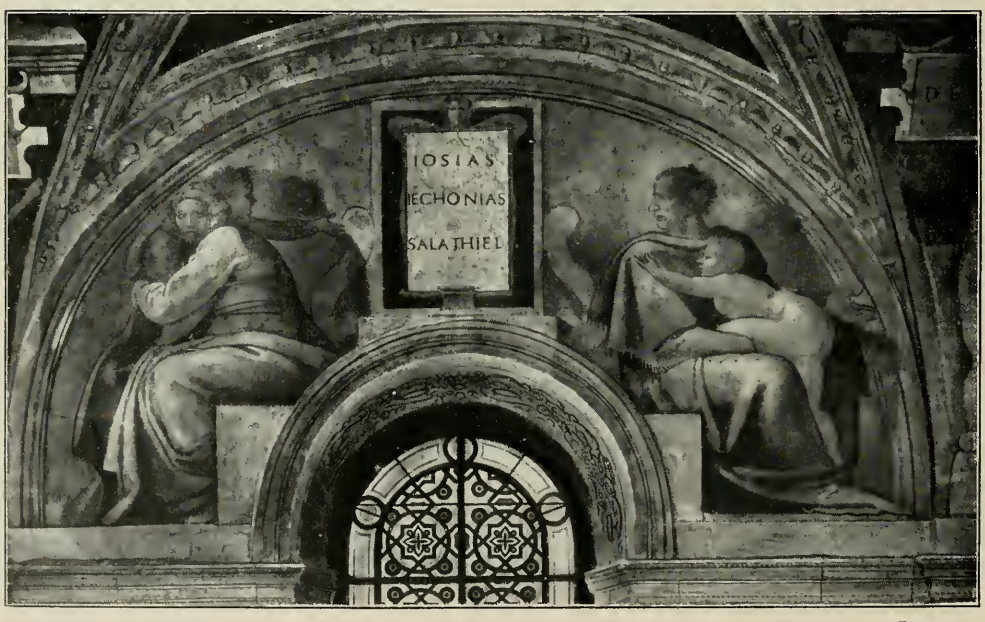
Rom, Sixtinische Kapelle Fresken

Eleasar und Matthan

Eleasar and Mathan 1511—1512 Eléazar et Mathan

Asor und Zadok

Asor and Zadok 1511—1512 Azor et Sadoch



Rom, Sixtinische Kapelle Fresken

Jechonia und Sealthiel

Jechonia and Sealthiel 1511—1512 Jéchonias et Salathiel

Manasse und Amon

Manasse and Amon 1511—1512 Manassé et Amon

Rom, Sixtinische Kapelle Fresken

Josaphat und Joram

Josaphat and Joram 1511—1512 Josaphat et Joram

David und Salomo

David and Salomon 1511—1512 David et Salomon

Rom, Sixtinische Kapelle Fresken

Nahesson

Naason 1511—1512 Naason

*London, Nationalgalerie

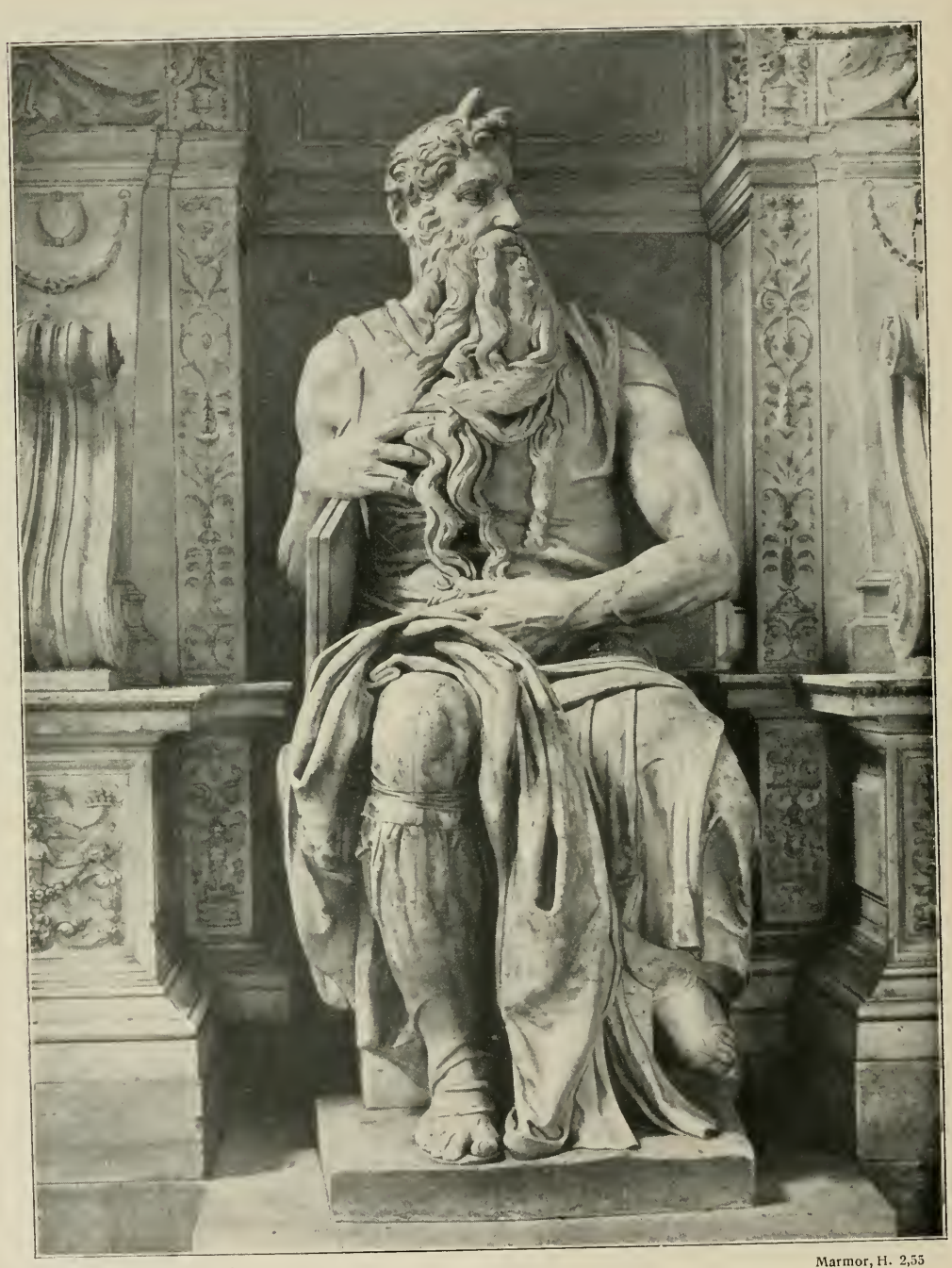
Auf Holz, H. 1,66, B. 1,48

Die Grablegung Christi

Um 1512

The entombment

La mise au tombeau



*Rom, S. Pietro in vincoli

Marmor, H. 2,55

Moses

Moses

Um 1513—1516

Moïse

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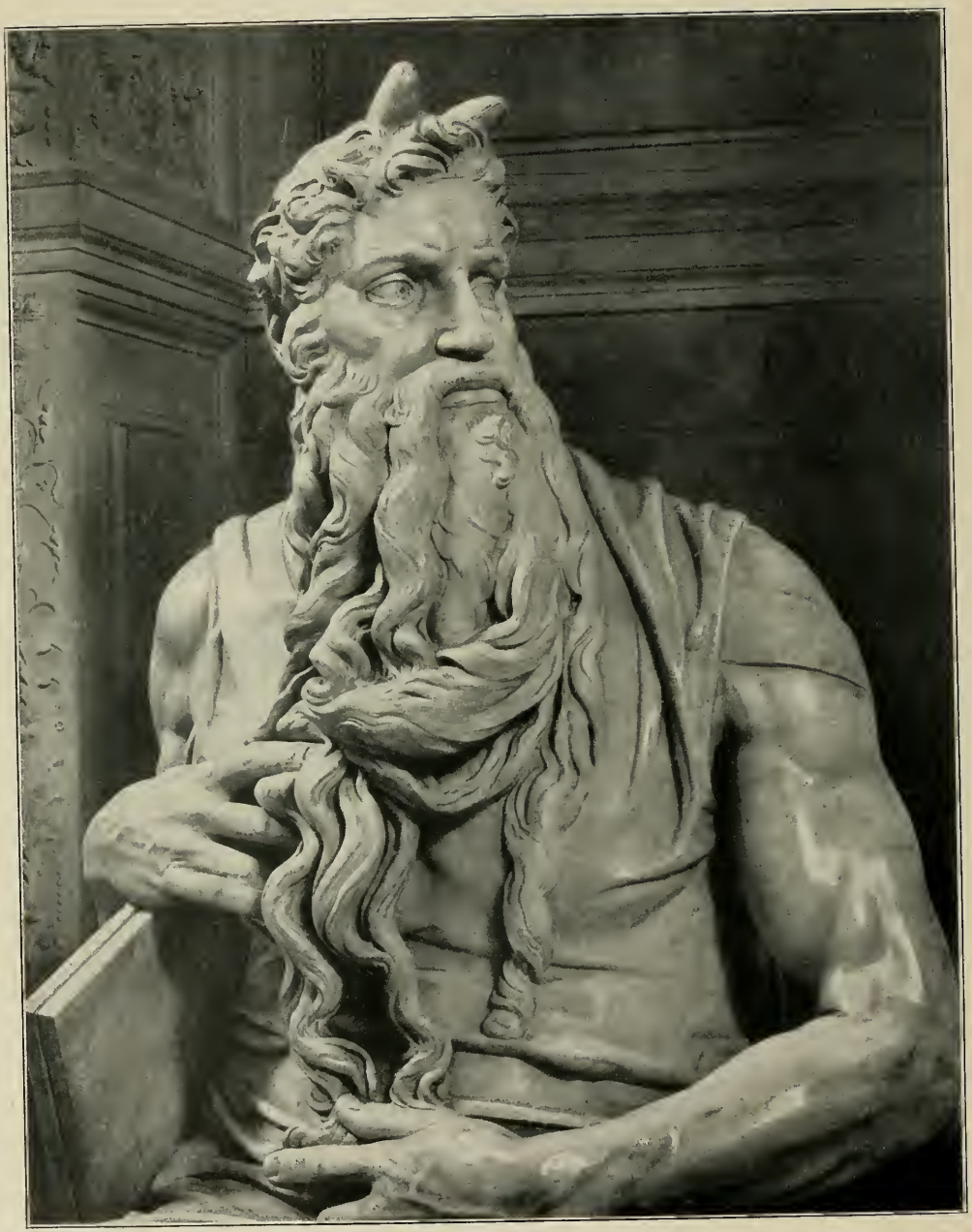
* Rom, S. Pietro in vincoli

Marmor, H. 2,55

Moses

Moses | Um 1513—1516 | Moïse



Rom, S. Pietro in vincoli

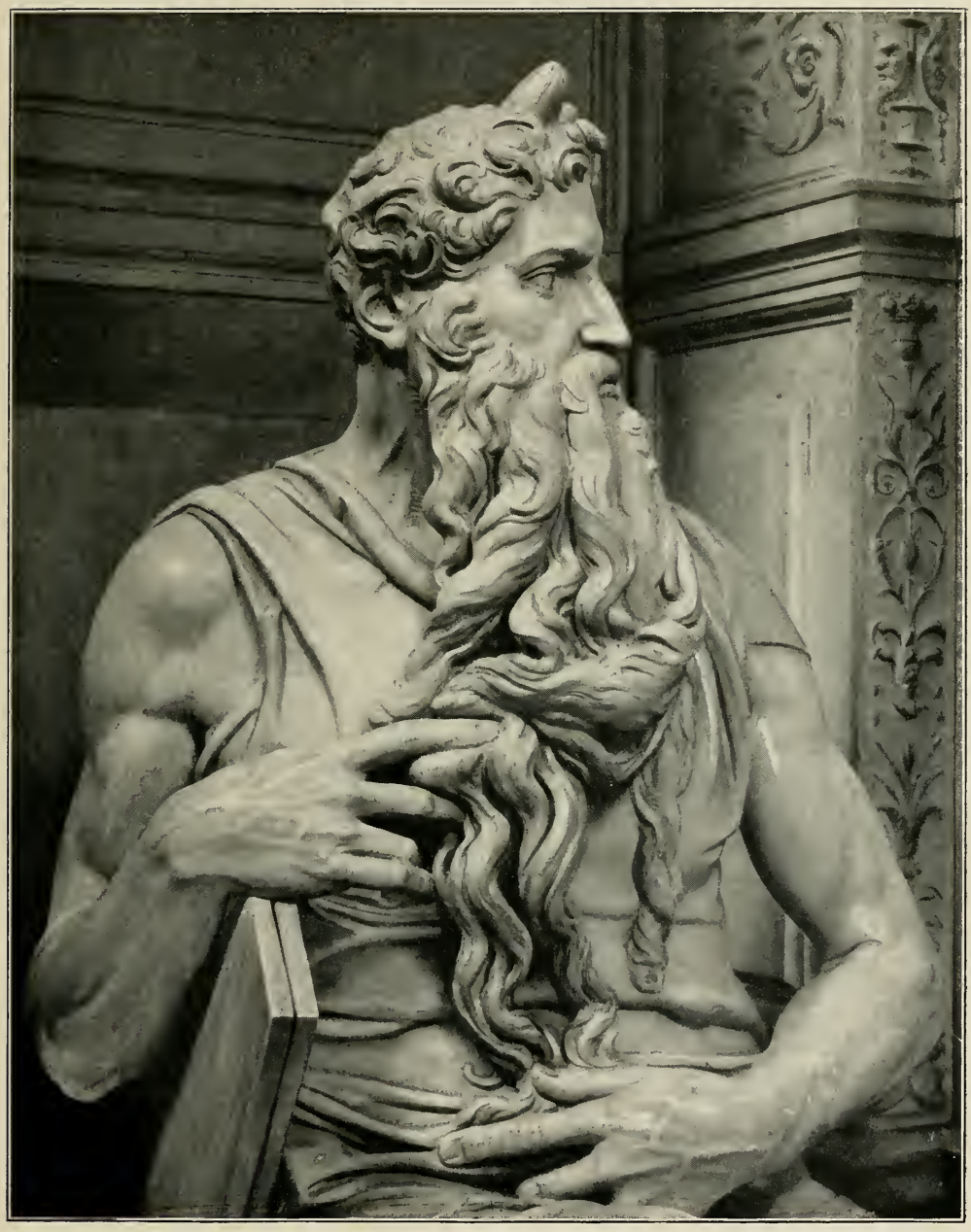
Marmor

Moses (Teilbild)

Um 1513—1516

Moses (Detail)

Moïse (Détail)



Rom, S. Pietro in vincoli — Marmor

Moses (Teilbild)

Moses (Detail) — Um 1513—1516 — Moïse (Détail)

* Paris, Louvre

Marmor, H. 2,20

Der gefesselte Sklave
(Grabmal Julius' II.)
Um 1513—1516

The fettered slave
(Tomb of Julius II.)

L'esclave lié
(Tombeau de Jules II)

*Paris, Louvre

Marmor, H. 2,30

Der sterbende Sklave

The dying slave
(Tomb of Julius II.)

(Grabmal Julius' II.)
Um 1513—1516

L'esclave mourant
(Tombeau de Jules II)

*Florenz, Accademia delle belle Arti — Marmor, H. ca. 2,30

Unvollendete Figur

Unfinished statue — 1518—1522 — Statue inachevée

*Florenz, Accademia delle belle Arti

Marmor, H. ca. 2,30

Unvollendete Figur

Unfinished statue

1518—1522

Statue inachevée

*Florenz, Accademia delle belle Arti

Marmor, H. ca. 2,30

Unvollendete Figur

Unfinished statue

1518—1522

Statue inachevée

UNIV. OF CALIFORNIA

* Florenz, Accademia delle belle Arti

Marmor, H. ca. 2,30

Unvollendete Figur

Unfinished statue

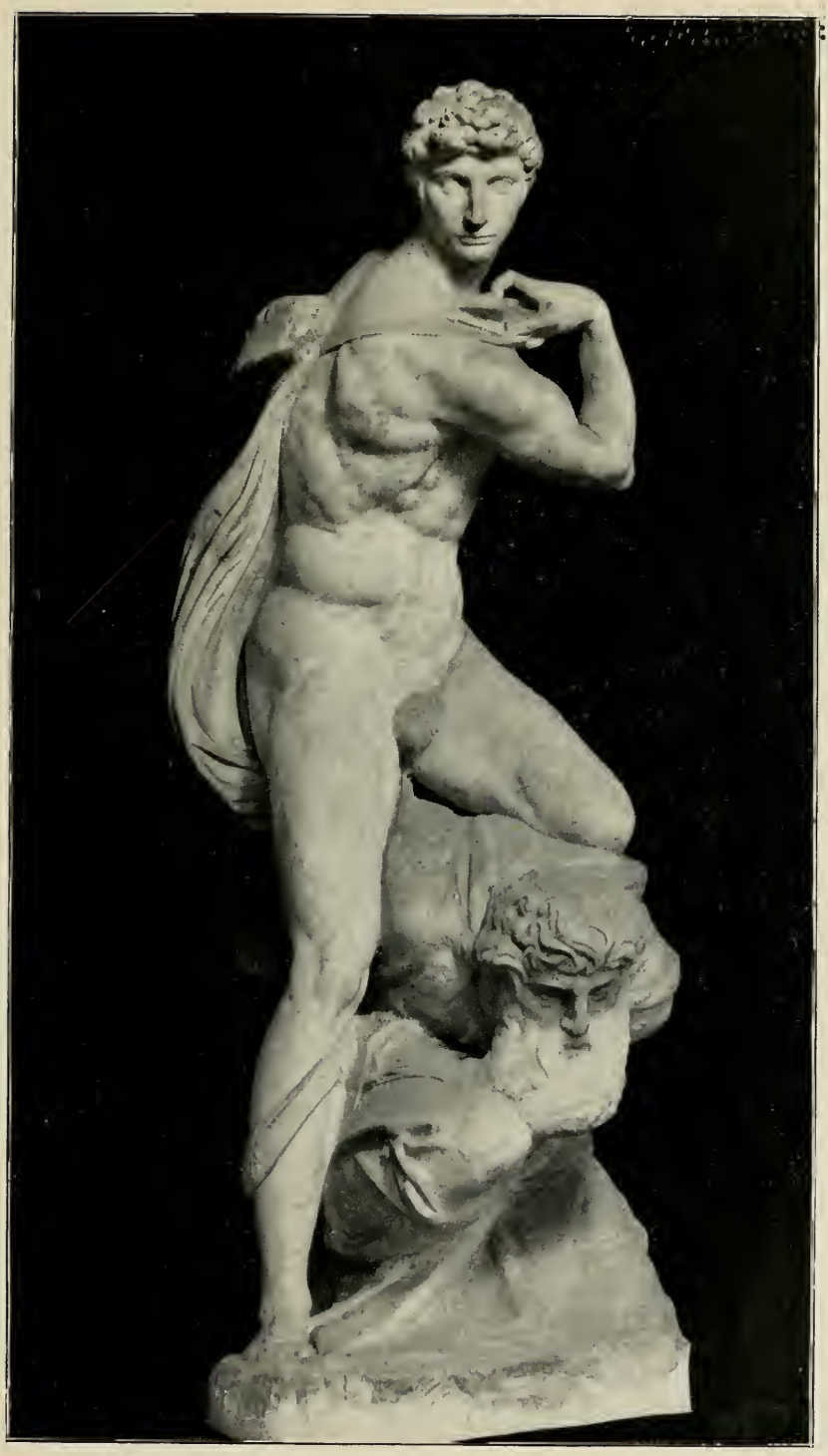
1518—1522

Statue inachevée

*Rom, Sa. Maria sopra Minerva — Marmor, H. 2,08

Der auferstandene Christus

The resurrected Christ — 1518—1521 — Le Christ ressuscité



*Florenz, Accademia delle belle Arti — Marmor, H. 2,80

Der Sieg

Victory — Um 1525 — La victoire

*Florenz, San Lorenzo

Cappella dei Depositi
(Sagrestia nuova)
1521—1534

*Florenz, San Lorenzo (Sagrestia nuova) Marmor, H. 2,07

Die Madonna mit dem Kinde

Virgin Mary with child 1524—1532 La Vierge avec l'enfant

*Florenz, San Lorenzo (Sagrestia nuova)

Grabmal des Giuliano de' Medici

Tomb of Giuliano de' Medici 1521—1534 Tombeau de Julien de Médicis

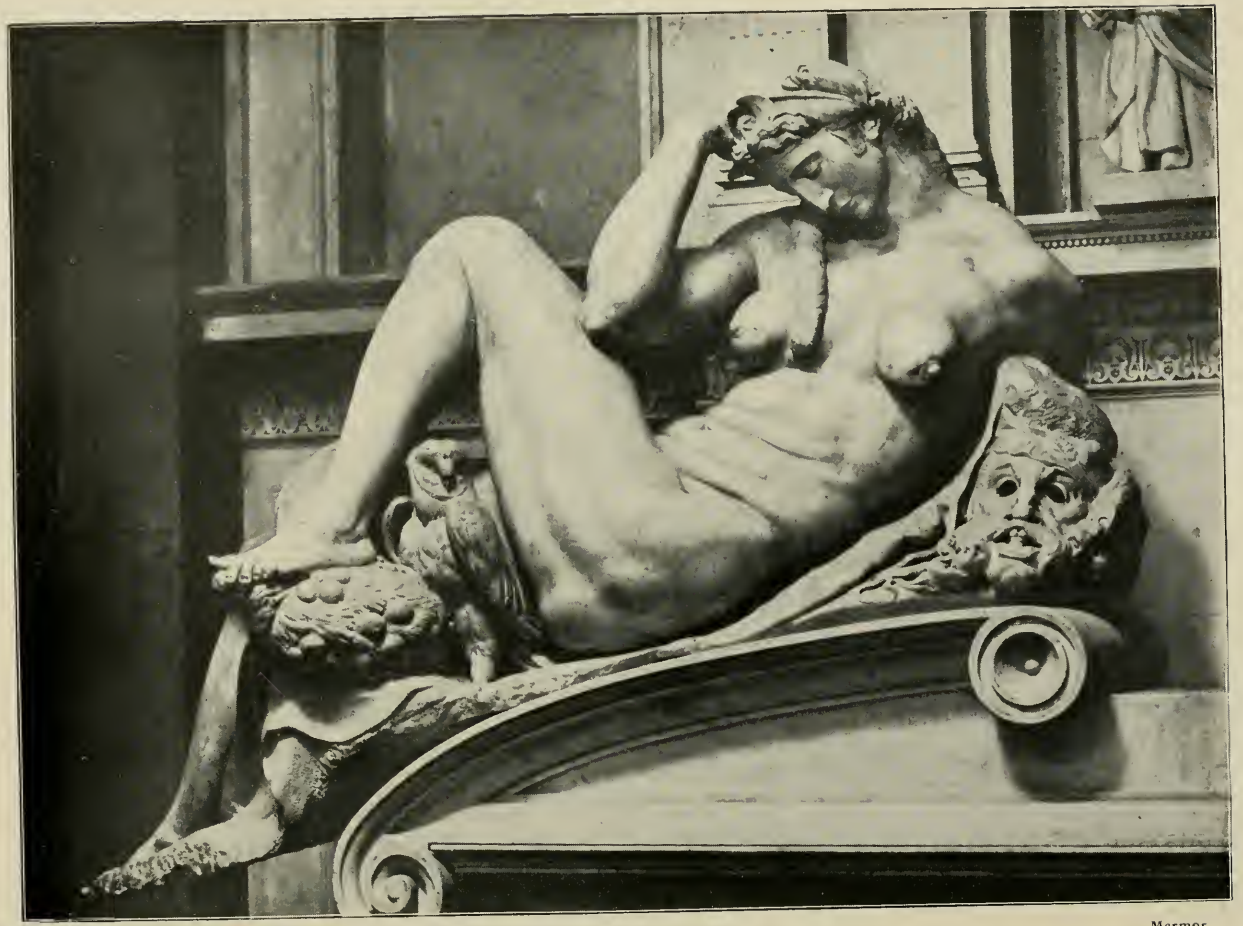
Univ of California

*Florenz, San Lorenzo (Sagrestia nuova)

Marmor, H. 1,80

Giuliano de' Medici

1524—1533



Marmor

* Florenz, San Lorenzo (Sagrestia nuova)

Die Nacht
(Vom Grabmal des Giuliano de' Medici)
1524—1532

Night
(Tomb of Giuliano de' Medici)

La nuit
(Tombeau de Julien de Médicis)

*Florenz, San Lorenzo (Sagrestia nuova)

Der Tag
(Vom Grabmal des Giuliano de' Medici)
1524—1532

Day
(Tomb of Giuliano de' Medici)

Le jour
(Tombeau de Julien de Médicis)

*Florenz, San Lorenzo (Sagrestia nuova)

Grabmal des Lorenzo de' Medici

Tomb of Lorenzo de' Medici 1521—1534 Tombeau de Laurent de Médicis

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*Florenz, San Lorenzo (Sagrestia nuova) Marmor, H. 1,80

Lorenzo de' Medici
(1524—1533)

*Florenz, San Lorenzo (Sagrestia nuova)

Marmor

Die Abenddämmerung
(Vom Grabmal des Lorenzo de' Medici)
1524—1533

Nightfall
(Tomb of Lorenzo de' Medici)

Le crépuscule
(Tombeau de Laurent de Médicis)

*Florenz, San Lorenzo (Sagrestia nuova)

Marmor

Die Morgendämmerung
(Vom Grabmal des Lorenzo de' Medici)
1524—1533

Dawn
(Tomb of Lorenzo de' Medici)

L'aurore
(Tombeau de Laurent de Médicis)

* Florenz, San Lorenzo (Sagrestia nuova)

Die Morgendämmerung (Teilstück)
(Vom Grabmal des Lorenzo de' Medici)
Dawn (Detail) 1524—1533 L'aurore (Détail)
(Tomb of Lorenzo de' Medici) (Tombeau de Laurent de Médicis)

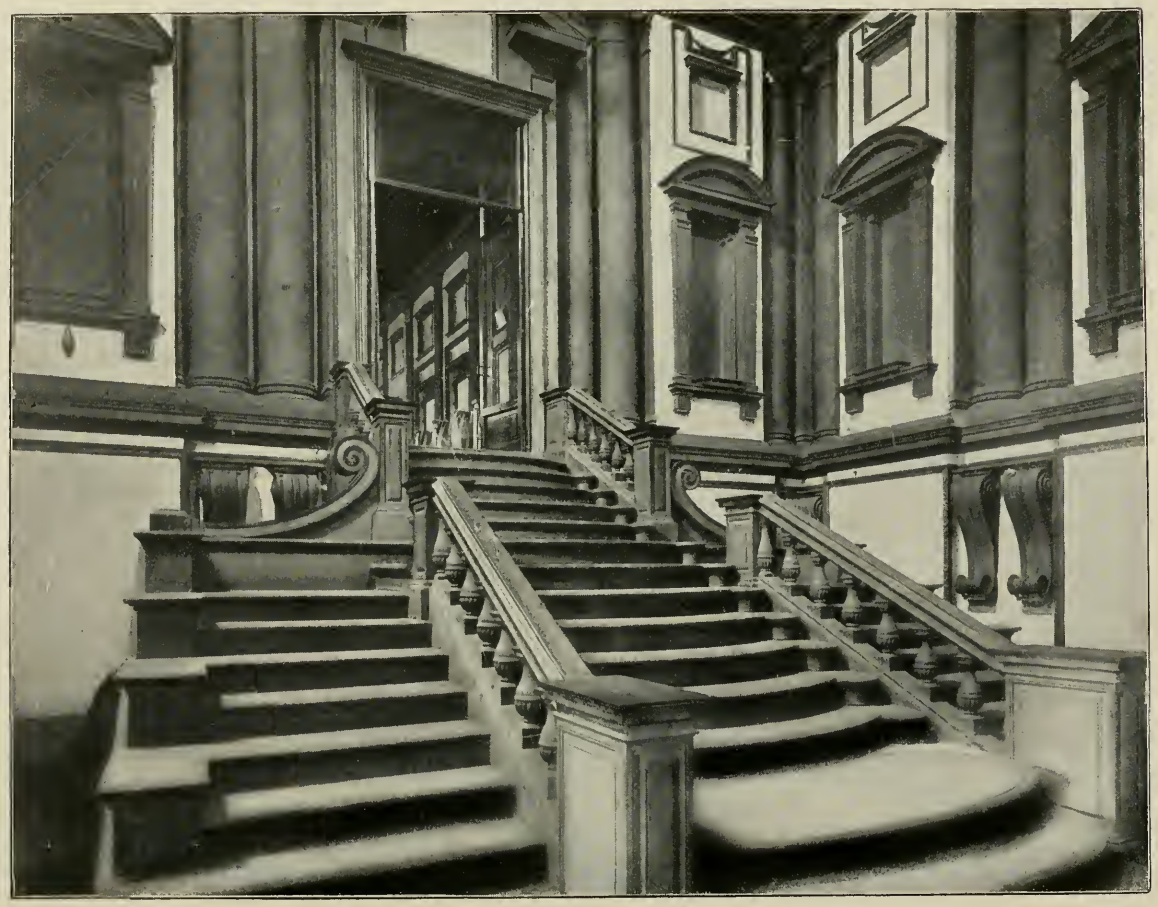
*Florenz, Accademia delle belle Arti

Ton, lebensgross

Flussgott

A river god

Dieu d'un fleuve



*Florenz

Biblioteca Laurenziana

Entrance-hall | Vorhalle | Vestibule

1524—1534

* Florenz

Biblioteca Laurenziana

Entrance-hall | Vorhalle | Vestibule

1524—1534

* Florenz, Museo nazionale

Marmor, H. 1,49

David
(früher Apollo genannt)
Um 1530

David
(formerly named Apollo)

David
(autrefois nommé Apollon)

*Petersburg, Eremitage

Marmor, H. 0,56

Kauernder Jüngling

A cowering young man — Um 1513—1516 — Jeune homme accroupi

*Rom, Vatikan (Sixtinische Kapelle) Fresko

Das jüngste Gericht

The last judgment 1534—1541 Le jugement dernier

Rom, Sixtinische Kapelle — Fresko

Christus und die Madonna

Christ and the Virgin Mary
Detail from the last judgment

Teilstück aus dem jüngsten Gericht
1534—1541

Le Christ et la Madone
Détail du jugement dernier

Rom, Sixtinische Kapelle

Fresko

Das jüngste Gericht
Teilstück

The last judgment
Detail

Le jugement dernier
Détail

Rom, Sixtinische Kapelle

Fresko

Das jüngste Gericht

Teilstück

The last judgment
Detail

Le jugement dernier
Détail

Rom, Sixtinische Kapelle

Fresko

Das jüngste Gericht

The last judgment
Detail

Teilstück

Le jugement dernier
Détail

Rom, Sixtinische Kapelle

Fresko

Das jüngste Gericht

Teilstück

The last judgment
Detail

Le jugement dernier
Détail

Rom, Sixtinische Kapelle

Fresko

Das jüngste Gericht
Teilstück

The last judgment
Detail

Le jugement dernier
Détail

Rom, Sixtinische Kapelle

Fresko

Das jüngste Gericht

Teilstück

The last judgment
Detail

Le jugement dernier
Détail

Rom, Sixtinische Kapelle

Fresko

Das jüngste Gericht

The last judgment
Detail

Teilstück

Le jugement dernier
Détail

Rom, Sixtinische Kapelle — Fresko

Das jüngste Gericht

The last judgment — Teilstück — Le jugement dernier
Detail — Détail

Rom, Sixtinische Kapelle

Fresko

Das jüngste Gericht

The last judgment
Detail

Teilstück

Le jugement dernier
Détail

* Florenz, Museo nazionale

Marmor, H. 0,65

Brutus

Nach 1539

*Rom, S. Pietro in vincoli

Marmor, H. 2,03

Rahel

Rachel

Um 1543—1545

Rachel

*Rom, S. Pietro in vincoli

Marmor, H. 2,07

Lea

Um 1543—1545

*Rom, S. Pietro in vincoli

Grabmal des Papstes Julius II.

Tomb of the pope Julius II.
Finished in 1545

Vollendet 1545

Tombeau du pape Jules II
Achevé en 1545

*Rom, Vatikan (Cappella Paolina) Fresko

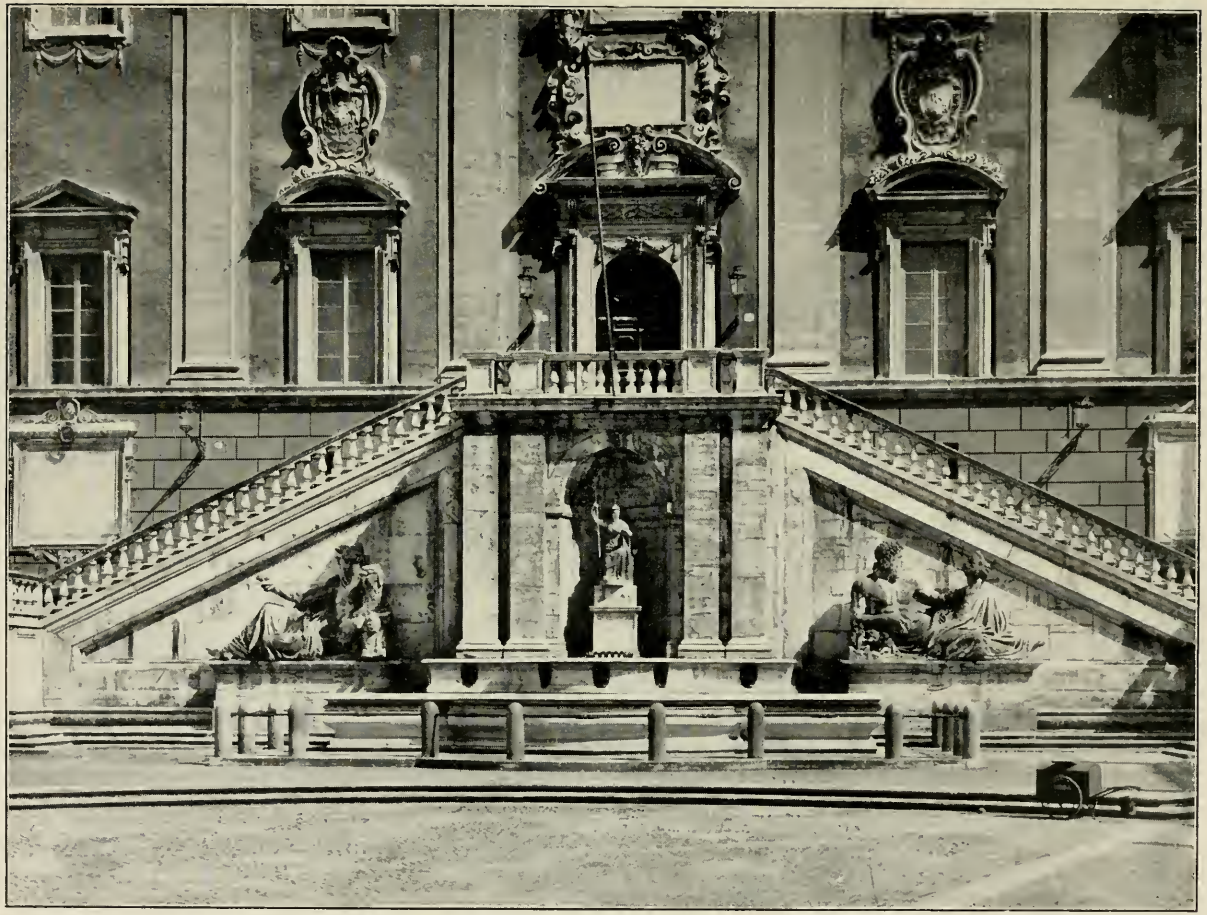
Die Kreuzigung Petri

The crucifixion of St. Peter 1542–1550 Le crucifiement de Saint Pierre

*Rom, Vatikan (Cappella Paolina) Fresko

Die Bekehrung Pauli

The conversion of St. Paul 1542—1550 La conversion de Saint Paul



* Rom

Treppe des Senatorenpalastes

Perron of the senators' palace 1547—1550 L'escalier du palais des sénateurs

*The plan of the Capitol
After the engraving of Du Pérac (1569)

Nach d

Plan du Capitole
D'après la gravure de Du Pérac (1569)

(1569)

*Rom

Der Konservatorenpalast

The conservators' palace

Le palais de conservateurs

*Rom

Das Kapitolinische Museum

The Capitol museum

Le musée du Capitole

*Rom

Palazzo Farnese

Michelangelo: since 1547

Michelangelo: seit 1547

Michel-Ange: dès 1547

*Rom

Palazzo Farnese

The court
Michelangelo: since 1547

Der Hof
Michelangelo: seit 1547

La cour
Michel-Ange: dès 1547

*Rom, Palazzo Rondanini

Marmor

Pietà

Um 1550

*Florenz, Dom

Marmor, H. 2,34

Die Grablegung Christi

The entombment

Seit 1550

La mise au tombeau

*Rom

Die Peterskirche

St. Peter's church

Michelangelo: seit 1547

L'église de Saint Pierre

Univ. of California

*Rom

Die Kuppel der Peterskirche

The cupola of St. Peter's church 1557—1592 La coupole de l'église de Saint Pierre

*Rom

Porta Pia, innere Seite

Porta Pia, inner side | Seit 1561 | Porta Pia, côté intérieur

*Rom

Sa. Maria degli Angeli
Um 1563—1566

*Rom

Hof des Thermen-Museums

Courtyard of the museum of the Thermae (Museo nazionale romano) La cour du musée des Thermes

Um 1563—1566

ANHANG

ZWEIFELHAFTE WERKE

APPENDIX

DUBIOUS WORKS

SUPPLÉMENT

ŒUVRES DOUTEUSES

*Florenz, Museo nazionale

Marmor, B. 0,21

Satyrmaske

Mask of a satyr

Masque d'un satyre

*Siena, Dom Marmor

Der heilige Franziskus

St. Francis Um 1501—1505 Saint François

*Siena, Dom Marmor

Jakobus

St. Jacob Um 1501—1505 Saint Jacques

*Siena, Dom

Gregor

St. Gregory Saint Grégoire

Petrus

St. Peter Um 1501—1505 Saint Pierre

Marmor

Der heilige Pius

St. Pius Saint Pie

*Rom, Sa. Maria in Aracoeli

Marmor

Grabmal des Cecchino Bracci

Sepulchral monument of Cecchino Bracci 1544 Monument funéraire de Cecchino Bracci

*Rathshof (Livland), E. v. Liphart — Marmor, H. 0,40, B. 0,30

Apollo und Marsyas

Apollo and Marsyas — Appollon et Marsyas

*Florenz, San Spirito

Christus am Kreuz

Christ on the cross — Le Christ en croix

*Berlin, Kaiser Friedrich-Museum

Marmor, H. 1,42

Johannes der Täufer

St. John the Baptist (Il Giovannino) Saint Jean Baptiste

*Florenz, Uffizien

Bacchus und Ampelos

* Florenz, Museo nazionale

Marmor

Der sterbende Adonis

The dying Adonis

Adonis mourant

*London, Victoria-und-Albert-Museum

Wachs

Herkules und Cacus

Hercules and Cacus

Um 1528

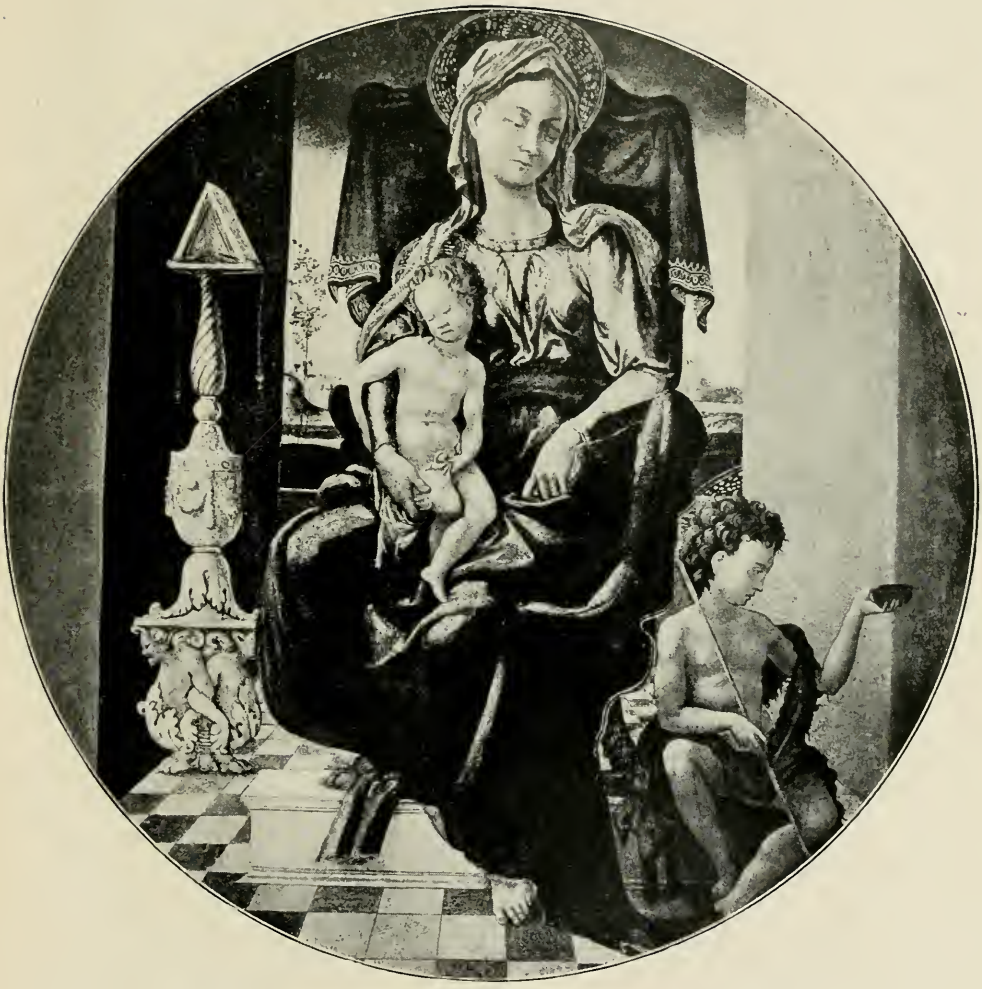
Hercule et Cacus

*Florenz, Museo Buonarroti

Stuck

Simson als Sieger über einen Philister

Samson as victor over a Philistine Um 1528 Samson vainqueur d'un Philistin



*Wien, Akademie der bildenden Künste

Auf Holz, Durchmesser 0,66

Madonna mit dem Kinde und dem kleinen Johannes

Virgin Mary with child and little St. John

La Vierge avec l'enfant et Saint Jean

*London, Nationalgalerie

Auf Holz, H. 1,00, B.0,82

Die Madonna mit dem Kinde, dem kleinen Johannes und vier Engeln

Virgin Mary with child, St. John and four angels

La Vierge avec l'enfant, Saint Jean et quatre anges

*London, Nationalgalerie

Leda mit dem Schwan

Leda with the swan

Léda et le cygne

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